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TREASURES OF ART

IN

GREAT BRITAIN:

BEING AN ACCOUNT OF THE CHIEF COLLECTIONS OF

PAINTINGS, DRAWINGS, SCULPTURES, ILLUMINATED MSS.,

&c. &c.

BY DR. WAAGEN,

DIRECTOR OF THE ROYAL GALLERY OF PICTURES, BERLIN.

IN THREE VOLUMES.—VOL. III.

LONDON:

JOHN MURRAY, ALBEMARLE STREET.

1854.

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THE
WILLIAM HAYES FOGG
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THE

TREASURES OF ART IN GREAT BRITAIN.

LETTER XXIII.

STANSTEAD HOUSE, seat of W. Fuller Maitland, Esq.: A Byzantine picture — Florentine school — Raphael — Early Netherlandish, German, and English schools.—PANSHANGER, seat of Earl Cowper: Two Raphael Madonnas — Fra Bartolommeo — Decline of art in the 16th century — Disadvantages of painters — Miscellaneous masters — Old oak.—COBHAM HALL, seat of the Earl of Darnley: Venetian school. Titian's Europa — Bolognese school — Neapolitan, Netherlandish, French, and English schools.—WICKHAM PARK, seat of Lord Overstone. —ASHBURNHAM PLACE, seat of Lord Ashburnham: Rembrandt.— ARUNDEL CASTLE, seat of the Duke of Norfolk: Miscellaneous pictures.— PETWORTH, seat of Colonel Egremont Wyndham.

PICTURES IN STANSTEAD HOUSE BELONGING TO W. FULLER MAITLAND, ESQ.

THIS accomplished gentleman, who takes a leading part among the yet small number of those connoisseurs in England whose taste is particularly directed to the art of the 14th and 15th centuries, has succeeded in forming a fine collection of pictures of this class. Among them I recognised some formerly in the possession of my late friend Mr. Ottley. The day I spent with Mr. Maitland, in company with our mutual friend Mr. Bezzi, in the examination of his pictures and the enjoyment of his domestic circle, was one of the most delightful that I passed in England.

As the arrangement of the pictures is only temporary, I shall consider them according to schools and periods.

The BYZANTINE SCHOOL.—The Death of St. Ephraim Syrus: corresponding in its principal features with the engraving in D'Agincourt of the well-known picture in the Museo Christiano, in Rome. It is somewhat smaller however, many details are missing, and the execution is ruder. It proves that this was a typical representation, doubtless often repeated by the Byzantine

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painters. As the life of this anchorite is the subject in which Byzantine art has displayed its most original inventions, this picture is of no small interest.

FLORENTINE SCHOOL.

TADDEO GADDI.—A small altar-piece with wings. One of the most beautiful specimens preserved to us of this admirable scholar of Giotto. In the centre is the Crucifixion, a rich composition, with the figure of the fainting Virgin particularly noble. On the right wing below is the Nativity; here the sarcophagus-like form of the crib in which the Child lies is remarkable. In the spandrils of the Gothic arch are two figures of prophets grandly conceived, probably Micah and Zechariah; in the compartment above, the crucifixion of Peter. On the left wing below, the Virgin enthroned, with St. John the Evangelist, St. Augustin, St. Peter, and St. Paul; in the spandrils again, two prophets; in the compartment above, the youthfully conceived St. Nicolas throwing a golden apple into the room where the three maidens are sleeping, according to the well-known legend. The grief of the father is admirably expressed. With the exception of the St. Joseph in the Nativity, and the figure of the enthroned Virgin, the picture is in excellent preservation. Below the centre part, in a thick coarse black writing, "Ano Dyi MCCCXXXVIII. Florenzia per . . . ." It may be concluded that the word Thaddeum stood in the erased part, as it is thus that he signs himself on a small altar-picture in the Berlin Museum, which in every respect corresponds closely with this.

SPINELLO ARETINO.—Two pictures of the legend of a saint; probably St. Catherine. The saint, with a crown, before her judges, and again praying in prison with four guards, has precisely the character peculiar to this master.

FIESOLE.—1. The Entombment of the Virgin. This picture, which is executed like a miniature, displays in the varied, finely-conceived heads of the apostles, and in the noble countenance of the Virgin, all the beauty and depth of the master's feeling. At the back is an inscription by Lamberto Gori, dated 1789, which states that this picture is mentioned by Vasari as a work by Giotto, in the church "Ogni Santi," and was subsequently in the hands of the well-known Hugford, who actually had it engraved in his Etruria Pittrice as a work of Giotto. I mention this as a remarkable proof of the scanty critical knowledge of such pictures at that time.

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2. The Virgin in an almond-shaped glory of very pointed form, borne up by six angels to heaven. Below, kneeling by the sarcophagus, St. Francis and St. Bonaventura, painted on a gold ground, and belonging to the earlier time of the master. Both these pictures are from the Ottley collection.

FRA FILIPPO LIPPI.—1. The Adoration of the Kings; a rich circular composition. In the high line of horizon, and in the distinctness and refined artistic feeling of the whole arrangement, may be recognised the influence of Lorenzo Ghiberti's relief of the visit of the Queen of Sheba to Solomon on the celebrated doors of the Baptistery at Florence, in which this favourable style of arrangement for large compositions was first applied. Two of the kings are kneeling; the Infant blessing one of them. The variety in the admirably individual heads is very astonishing. The delicate silvery tones of the ruins, which are in the taste of the Renaissance, and a considerable degree of aërial perspective in landscape and sky, are evidences of the later time of the master. From the collection of Mr. Coningham.

2. A predella picture. St. Peter and St. John healing the lame man at the Beautiful gate of the Temple. The scene is very animated, and the surprise of some Pharisees standing by admirably expressed. The rich architecture is in the style of the pictures by Benozzo Gozzoli in the Campo Santo at Pisa.

SANDRO BOTTICELLI.—1. The Virgin and St. John adoring the Infant which is lying on the ground. The heads are of earnest and noble sentiment, and the infant Christ, which, in opposition to the usual heavy brown tone of the other portions, is lightly and transparently coloured, is truer to nature in the forms than is usual with him. A circular picture.

2. The Nativity. A very spirited, and, considering the vehement character of the master, a most remarkable picture. The appearance of our Saviour excites among the angels the highest joy; twelve of them are dancing in a circle in the air; two others are crowning five shepherds with garlands, six other angels are embracing each other; three devils are fleeing away in impotent rage. The execution is, for him, slight, but full of spirit. A long Greek inscription on the upper border contains the master's name and the date 1511, whence it appears that the picture belongs to the latest time of the master. From the Ottley collection.

RAFFAELINO DEL GARBO.—I am inclined to ascribe an altar-

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picture to this painter, who, though a scholar of Filippino Lippi, departed from the style of his master—a style first introduced in Florence by Fra Filippo. The subject is the Virgin with the Child on her lap, and two angels holding garlands of fruit; in the right wing St. Augustin and St. John the Evangelist; in the left wing a saint with a sword, and a crowned female saint, probably St. Catherine. The heads breathe a genuine religious feeling; that of the Virgin has also the expression of a tender melancholy. The blue and red of her dress is very powerfully treated.

COSIMO ROSSELLI.—A large altar-piece. Christ on the Cross, with a splendid crown upon his head, in a black garment richly adorned with jewels, touching the sacramental cup with his sandalled feet. In the air are six angels and eight cherubim and seraphim, all of great beauty. On the right hand, St. John the Baptist and St. Dominic kneeling; on the left, St. Peter and St. Jerome. With the exception of his fresco in S. Ambrogio, I prefer this to all the other works of the master. The heads are very animated and characteristic, the attitudes noble, the drawing very careful, the colouring warm and clear, the impasto of the tempera painting most masterly.

DOMENICO GHIRLANDAJO.—St. Dominic standing under a tree. Of powerful and transparent colouring. Six angels of delicate action and pleasing heads, as well as three saints in circles below, are, to judge from the drawing, the work of some scholar. The same may be said of a picture of the Virgin reading, with the Child blessing the adoring St. John. Her noble and delicate head, and the childlike character of the St. John, are not unworthy of the master; but the empty character of the Child's head and the weak drawing of the hands betray the scholar.

FRANCESCO GRANACCI.—The Virgin enthroned with the Child, and two beautiful adoring angels. A circular picture, which both in feeling and in the modelling of the tender broken colours is of the highest charm.

The OLD SCHOOL OF SIENA is also represented by a picture by SANO DI PIETRO of very dramatic conception, St. Peter restoring Tabitha.

The point of attraction, however, of this collection, is the picture by Raphael representing Christ with the three Disciples on the Mount of Olives, which I formerly saw in the Gabrielli Palace at Rome. This beautiful work, which is intense in feeling, power-

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ful in colour, and most careful in execution, is proved by Passavant to be the same mentioned by Vasari as having been executed for Guidobaldo di Montefeltro, Duke of Urbino, in 1504. I am inclined, however, to think that Raphael intrusted the execution of the subordinate portions, such as Judas with his troop, and the landscape, to his fellow-pupil, Lo Spagna, whose somewhat cool tones and bright general effect I recognise. Nor is there anything strange in this, for, in the same way as several of Perugino's pictures show the co-operation of several of his scholars, so we may conclude that two fellow-students so closely allied as Raphael and Lo Spagna may well have worked together on the same picture. From Mr. Coningham's collection.

FRANCIABIGIO.—To this painter, who was first the friend and later the rival of Andrea del Sarto, I am inclined to attribute two pictures representing the parable of the Vineyard, here assigned to Andrea del Sarto himself. The proportions have not the noble and slender character of Andrea, but rather the clumsy and shorter forms of Franciabigio. The reddish and heavy tone is also a characteristic of this latter. The conception is very animated.

EARLY NETHERLANDISH SCHOOL.

The Virgin standing with the Child on her arm; above, two angels holding a crown; below, two angels playing on musical instruments. A picture of about four feet square, and obviously by a scholar of the Van Eycks, though I am not prepared to attribute it to Hugo van der Goes, whose name it here bears. The Virgin is very noble, but, in the attempt to make the Child serious in expression, a look of ill-humour has been given. The landscape background is of delicate tone, and the effect of the whole of singular transparency and daylight freshness.

HIERONYMUS BOSCH.—St. John in profile. The portrait of a Netherlandish physiognomy of very insipid character is so little in unison even with the lowest conception of the head of the inspired Evangelist, as to have the appearance rather of a deliberate parody. He is represented looking upwards at the vision of the Virgin and Child, to which an angel is drawing his attention. In front, to the right, is an eagle; to the left, one of Bosch's well-known demons, with a good-natured expression, and spectacles on his nose. The background consists of an extensive landscape and the sea. Inscribed "Hieronymus b . . . ." Purchased in Rome.

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LUCAS VAN LEYDEN.—The Virgin standing with the Child on her arm, who is holding a rosary. An early picture of this scarce master, and treated in his somewhat reddish tones. Most carefully carried out, especially in the richly wooded landscape of the background.

An admirable portrait of a young man in brown dress and cap, with local yellow flesh-tones and brownish shadows, is here attributed to Holbein. It approaches, however, very near to Lucas van Leyden, and is perhaps by the hand of that master in his later period.

PATENIER.—Scenes from the legend of a canonized bishop; different individuals are pointing upwards to some invisible object. A very careful work.

SCHOREEL.—Portrait of an old woman; of masterly execution and animation, and of the warmest flesh-tones. Judging from the only authenticated portraits by Schoreel, in the Hôtel de Ville at Utrecht, I am inclined to attribute the picture to that rare master.

SIR ANTHONY MORE.—The portrait of the Dr. Butts introduced into Shakspeare's Henry VIII. Also a portrait of his wife. Two pictures of admirable truth, and as remarkable for the care of the execution as they are for transparency and warmth of colouring. As Dr. Butts appears here as an old man with white hair, these works may be attributed to Sir Anthony's earlier time, when he retained the manner of his master Schoreel.

PETER NEEFS.—Interior of a church. Of great transparency and precision of execution. Of the middle time of the master, and inscribed.

GERMAN SCHOOL.

HOLBEIN.—Portrait of a young man in a black furred coat, weighing gold. The ground green, with a red stripe. This admirable picture exhibits the brownish flesh-tones of his earlier period. The hands are particularly careful. The effect of the whole is full, warm, and harmonious.

The Virgin nursing the Child. A most tender picture by the Cologne master who painted the Death of the Virgin in the Gallery at Munich—there most erroneously denominated a Schoreel. The delicate modelling of the silvery tones of the flesh, the soft grey colour in the drapery of the Virgin, closely recall Quentin Matsys, and furnish further proof that this excellent painter must have studied under that master.

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ENGLISH SCHOOL.

WILSON.—An English landscape, with the remains of a volcanic crater, is very interesting.

SIR CHARLES EASTLAKE.—Eight studies of classical localities and monuments in Greece; for instance, Corinth, the Erechtheum, &c.: uniting a tasteful and true conception with admirable keeping and a free and light treatment.

PANSHANGER, SEAT OF EARL COWPER.

In July, 1835, I arrived at Hertford on my way to Panshanger. Being favoured by the finest weather, I set out on foot, with a guide, for this seat of the Earl of Cowper, who, as I mentioned in page 17 of my second letter, has a very choice collection, consisting chiefly of Italian pictures, most of which were purchased by the grandfather of the present Earl, when ambassador at Florence. The rather hilly ground, richly wooded, affords an agreeable diversity of views. The town of Hertford lies very picturesquely between hills of agreeable forms; and here and there I saw, at a distance, beautiful country-seats, situated on eminences, to which my attendant drew my attention, telling me the names of the owners. After walking through a part of the fine park, I reached the mansion, and being provided, by the kind intervention of the Duke of Sutherland, with a letter from Lady Cowper to the housekeeper, all the rooms containing pictures were opened to me, and I was then left to myself.

The coolness of these fine apartments, in which the pictures are arranged with much taste, was very refreshing after my hot walk. The drawing-room, especially, is one of those apartments which not only give great pleasure by their size and elegance, but also afford the most elevated gratification to the mind by works of art of the noblest kind. This splendid apartment receives light from three skylights, and from large windows at one of the ends; while the paintings of the Italian school are well relieved by the crimson silk hangings. I cannot refrain from again praising the refined taste of the English for thus adorning the rooms they daily occupy, by which means they enjoy, from their youth upward, the silent and slow but sure influence of works of art. I passed here six happy hours in quiet solitude. The silence was

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interrupted only by the humming of innumerable bees round the flowers which grew in the greatest luxuriance beneath the windows. It is only when thus left alone that such works of art gradually unfold all their peculiar beauties. But when, as I have too often experienced in England, an impatient housekeeper is perpetually sounding the note of departure by the rattle of her keys, no work of art can be viewed with that tranquillity of mind which alone ensures its thorough appreciation.

The historical painters of the time of Raphael attained a perfection with which no others can bear a comparison. This arose from the happy balance of all the qualities required in a work of art. Retaining the high requisites which characterised their predecessors—genuine enthusiasm for the spirit of the subject, symmetrical arrangement, and a feeling for a faithful and accurate execution of the details—they added to these elements a complete mastery over the materials of art and the means of expressing their ideas. The old meagreness and stiffness were succeeded by a natural fulness, freedom, ease, and grace; the laws of linear and aërial perspective so far observed, that every object is correctly foreshortened, rounded, and duly united with its ground; by which the general keeping, the quality in which the older pictures were most deficient, is attained. In such subjects as required symmetrical arrangement, the old hardness and formality are no longer apparent, the artifice being concealed by contrasts and alternations of opposing masses. Lastly, they have that advantage over all the works of later periods, that the mastery attained in all these points is entirely unstudied in its application, serving only to express the subject with the utmost truth, clearness, and beauty. The painters of the succeeding epochs, on the contrary, frequently make an ambitious display of this mastery; so that the subject before them is no longer the end, but merely a means for exhibiting their skill in drawing, chiaroscuro, and general keeping. The striking effects which they thus produce have rendered their works much greater favourites in England, generally speaking, than those of the time of Raphael, in which the decision which characterises the forms is looked upon as hardness. I will now endeavour to describe the finest works in this collection.

RAPHAEL.—1. The Virgin, seated on a stone bench, looking thoughtfully out of the picture, and holding the Child with her

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left hand. The attitude of the Child, which, turning its head round, takes hold of its mother's neck, may be placed between that of the Madonna del Granduca, where it sits quietly on its mother's arm, and that of the Tempi Madonna, where she presses it fondly to her bosom. In other respects, also, this picture may be placed between these two. Though more slightly handled, it agrees with the former in the brilliancy and lightness of the general tone. The dreamlike and highly interesting expression of the Virgin likewise recalls the feeling of Perugino, while the forms, especially of the eyes, with the arched lids, approach the greater beauty and purity which we find in the Tempi Madonna, and in the Canigiani Madonna at Munich. The hands of the Virgin are beautifully formed. In the drapery, again, we find the glowing red of the under garment, and the dark blue of the mantle, with the green lining peculiar to Perugino. The landscape is of a brownish green in the middle-ground, and of a pale blue tone in the distance. This is probably the oldest specimen of the lighter mode of treatment with glazings, which Raphael had adopted from Fra Bartolommeo. The figures are half the size of life; the Virgin to the knees. On panel, about 2 ft. 3 in. high, 1 ft. 6 in. wide. The preservation is excellent.

2. The Virgin is looking with maternal tenderness at the Child, who, seated on a cushion on her knee, and taking hold of her boddice with the left hand, looks out of the picture with infantine joy. The background consists of a blue sky. No other picture by Raphael approaches so nearly to the Madonna from the Casa Colonna, and now in the Museum at Berlin. In both, the same feeling for beauty and gracefulness of attitude are combined with masterly freedom and spirited handling. Both pictures are evidently taken from the same model, and both have a slight tendency to affectation. If this censure be applicable only to the head of the Virgin in the Colonna Raphael, in this picture it regards only the head of the Child, though not by any means to the degree which the otherwise excellent representation in Passavant's book would lead us to suppose. The soft expression in the eyes (the ὑγρον of the ancients), which is chiefly produced by the strong shadows under the lower eyelids, is particularly remarkable. The Virgin, on the contrary, recalls in purity and elevation of expression the Canigiani Madonna, and the Madonna with the Palm in the Bridgewater Gallery. If the feeling is

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perhaps less intense, the forms are more grandly conceived. This lovely picture, which, with the exception of numerous cracks and the injured state of the left hand of the Virgin, is in excellent preservation, differs from the Colonna Raphael by a far more solid impasto, a more careful modelling, and greater depth of the shadows, as well as by a more powerful, though much less clear and brilliant general tone. The date MDVIII. on the hem of the stomacher, which is partly effaced, indicates the time when the picture was painted, and shows the eminence which Raphael had in some respects attained, shortly before the commencement of his grand career at Rome, on which he entered in the course of the same year. For it is to be observed that Raphael, during his Florentine period (from 1505 to 1508), had studiously kept two objects in view. In pictures like the preceding, and that from the Colonna Palace, he gave himself wholly up to the charm of graceful motives, caught from nature and fixed in his fancy, so that no strictly religious conception is to be sought in them. On the other hand, a religious style of conception, united with an accurate study of nature in the details, decidedly predominates in another series of pictures, of which I will mention here only the Madonna del Granduca, and the Entombment in the Borghese Palace. Finally, the blending of the two tendencies is admirably seen in his first frescoes at Rome, the four allegorical figures of Theology, Poetry, Philosophy, and Jurisprudence, as well as in the Disputa.

FRA BARTOLOMMEO.—This is the most beautiful picture that I am acquainted with by this friend of Raphael. The infant Christ, seated on his mother's lap, has just given the Cross to the little St. John, who is standing by. The Virgin, in whose delicate oval face and genuine virgin expression the influence of Leonardo da Vinci is evident, looks upon St. John with tender compassion, while Christ regards him with an expression of sorrow, as if both knew the sufferings which the Baptist took up with this Cross. In the averted profile of St. John, too, the expression is of a painful kind; yet his left hand pointing to his breast indicates how willingly he receives the proffered Cross. This style of conception is strongly indicative of the enthusiastic melancholy tone of the master's mind. Joseph is seated on the left hand of the Virgin. The background is a beautiful landscape, with a bright horizon and a palm-tree. The singular grace in the leading lines of the

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composition leads me to conjecture that this picture was painted in those years when he had so much intercourse with Raphael. The colouring is of extraordinary warmth and depth, even for Fra Bartolommeo; the execution of the details extremely careful in a delicately blended manner, and indicating in the *sfumato* modelling the influence of Leonardo da Vinci. Unfortunately, the body and the right leg of St. John, and the left hand of the Virgin are injured, so that the light ground is visible. On panel, about 5 ft. high and 4 ft. wide.

ANDREA DEL SARTO.—1. His own portrait: he is standing behind a table, and looking up from a letter which he is engaged in writing. The conception is extremely animated and noble, the tender melancholy expression wonderfully attractive, and the finely-drawn head very softly executed, in a deep, clear *sfumato* treatment. The black colour of his dress, the shirt, the table-cover with stripes of harmonious colours, and the dark, juicy green ground, are of extraordinary fulness and transparency. This picture ranks very high in all respects, especially in the chiaroscuro, and is, without doubt, one of the finest portraits of the painter's later period.

2. The portrait of a woman, of middle age, with noble, dignified features, in a red dress, with a trimming of dark purple and gold, seated behind a table, on which are the writings of Petrarch and another book: she is holding an open music-book in her hand. On the cornice of the architecture in gold letters, "Meliora latent," and on the edge of the table, "Tu dea tu presens nostro succurre labori." The background is a cold blue landscape, with a reddish horizon. The head, seen in a strong light, is finely modelled in the reddish lights and the greenish shadows of Andrea's later period. From unequal cleaning, the head now appears spotty, the neck and some other parts are injured.

3. Portrait of a young man in a black dress, with a round hat; the right hand in his bosom, and the left in his girdle. The ground a greyish-green. This nobly-conceived, harmonious, and delicately-modelled and drawn picture, is unfortunately much damaged, especially the hands.

4. Joseph making himself known to his brethren. A predella picture; very spirited in composition, and with free and beautiful motives, some of which are, however, mannered. This circumstance, with the over-slender proportions, the small

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pointed feet, and slight treatment, indicate the later period of the master.

5 and 6. Two companion pieces, about a foot and a half square, containing very rich compositions from some legend with which I am unacquainted. One may perhaps be meant to represent St. Roch distributing money among the poor. Both are full of spirit and life, though not free from mannerism. The brilliant, rather motley colouring produces an effect resembling that of fresco-painting.

Another bust-picture of an oval shape, supposed to be the portrait of Andrea del Sarto, and also ascribed to him, hangs much too high, but appeared to me to be too heavy in tone and too spiritless for him.

A picture of three children, one of them in the cradle, said to be by TITIAN, is very transparent; but hangs too high to allow of a decision.

Various hypotheses have been brought forward to account for the decline of painting which took place throughout Europe towards the middle of the sixteenth century. The Reformation, especially, is often alleged as the principal cause—but, in my opinion, very unjustly; for though, in the countries where the Reformation was effected, the demand for pictures must naturally have greatly declined, this was by no means the case in Italy, where it had little or no success; at all events, it would be difficult to prove any considerable influence from the Reformation on the religious feeling of the people and artists in Italy before the year 1550. And yet the decline of the art from 1530 to 1550 is more striking there than anywhere else. Nor did this decline by any means extend to the treatment of religious subjects only, but to the conception, and to the scientific and mechanical parts of painting generally. The main reason for this change may, therefore, be rather sought in the total and universal change in the modes of thinking which took place from that time among the nations of Europe, in consequence of the general diffusion of the art of printing. Greek History agrees in this respect with that of the middle ages in proving that intellectual education and instruction were diffused through the larger masses, chiefly by works of art; while even the small number of individuals who could afford the luxury of MS. books, were also dependent upon art for their means of instruction. The position which art thus

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occupied gave to artists a calm and elevating consciousness of their importance in society, since it was their part to provide for the gratification of so indispensable and universal an intellectual want. Precisely because art was necessary to education and instruction, the artists were impressed with the necessity for the utmost possible distinctness and beauty in the treatment of the subject, since otherwise the end they had in view would not have been attained. This was the reason why the art of the Greeks, as well as of the middle ages, attained so great a perfection, and preserved for so long a time its vitality and its purity. But when, at the beginning of the 16th century, the art of printing rendered the diffusion of knowledge so easy and general, books soon took the place of art as the principal means of all intellectual education. Hitherto pictures had exercised, by means of the fancy and the sense of beauty, an indirect influence upon the understanding; henceforward, language acted directly upon the understanding itself. This kind of influence is far more penetrating, decided, and extensive, but also more partial. With the unlimited dominion which it gradually acquired, the demand for intellectual instruction by means of the senses by degrees disappeared, and the consequence was that, in the end, even the faculty of rightly understanding a work of art was also lost. Historical painting, also, having once sunk from the position which that elevated intellectual importance had given it, lost also its ancient simplicity; nay, degenerated into the mere handmaid of all the perverse tendencies of the times, and thus gradually became a common and unmeaning article of luxury, with no merit but a certain boldness in its scientific and mechanical part.

Other circumstances also have tended more and more to the disadvantage of artists up to the present time. Among the Greeks, art and life went hand in hand. All the external circumstances of life—for instance, costume—were of such a nature as to fulfil those laws of beauty and taste which the highest aims of the art require. The artist, therefore, possessed the immense advantage of carrying on his studies involuntarily in the living world around him, while the public exercises in the Palæstra gave him every opportunity for observing the nude. If the outward forms of life had not in the middle ages this purely plastic character, yet the feeling for the picturesque found nourishment in other respects; in architecture, in the various costumes, and

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in the richness and variety of the materials employed. But such ugliness, deformity, and tastelessness has gradually arisen in the whole external world, that the historical-painter is compelled to begin his work by total abstraction from the reality with which he is surrounded, in which he can find nothing corresponding with his aim. He must create from his fancy alone, and complete the details with the wretched and inanimate assistance of models, and with draperies artificially thrown over lay figures. If we consider what is required, under such circumstances, to create a work of art which shall produce in every part the impression of an intellectual, animated, and momentary action, we ought to be filled with the greatest admiration for an artist who produces such a performance, and look with indulgence on occasional imperfections. Besides this, the position of an historical painter with respect to the public is unhappily still essentially the same as in the last centuries; for whatever boast may be made of the increasing interest in the fine arts among the most civilized nations of Europe, it has been usurped principally by the other branches of painting, conversation-pieces, landscapes, &c., and may be considered—with few exceptions—only just active enough to allow art, like a game at whist or ombre, a place among the various amusements of mankind. Even this kind of interest is confined to a proportionably small circle; for, not to speak of the lower classes of the people—the peasant and the mechanic—there are, in what are called the educated orders, a hundred to one for whom the fine arts have no existence. How remote, then, are we still from being able to call them a general intellectual want!

If, therefore, considered on the whole, the interest felt for the productions of modern art be still insignificant and superficial, it must be remembered that this interest is still rarer as respects the works of earlier periods, and becomes scarcely discernible when the object is to comprehend them in their historical connexion. Deeply sensible, therefore, as I am of the great dignity of studies connected with the history of art, the purpose of which is to trace the revelations, as it were, of the Divine spirit as seen in the forms of art, in their modifications peculiar to different nations, in their changes at different times, and in their manifold and important influences on humanity, it often appears to me to be, in these days, as fruitless as the labours of the Danaïdes. And, as every mind, not dead to the sense of its high calling, must

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estimate the value of its existence according to the degree in which it has benefited its fellow-creatures, the discouraging feeling often steals over me, that I have lived in vain. Only the occasional experience that, in spite of the universal apathy and barbarism as regards art and its development, the feeling for it in its more profound and serious acceptation has been awakened and cherished in a few, and the conviction thence arising, that the capacity for this expression of mind, which, it must be remembered, can be supplied by nothing else, is not wholly extinct, can afford me some consolation in such gloomy reflections.

Of the later epochs of the ITALIAN SCHOOL there are some fine specimens.

GIOVANNI BATTISTA MORONI.—Portrait of a man looking round; this has all the delicate and animated conception peculiar to this great portrait-painter, as well as his clearness and delicacy of colouring. The ground is a light grey.

A Cupid, here called ANNIBALE CARRACCI; but so strongly impressed with the character, as well as the brilliant colouring, of DOMENICHINO, that I cannot hesitate to ascribe it to him.

GUIDO RENI.—A Sibyl, half-length, is distinguished by an elevation of feeling, delicacy of treatment, and a harmony in the bright, clear, and yet warm tone, above most of the other repetitions of the subject which are met with.

GUERCINO.—The Return of the Prodigal Son. Figures the size of life; with more feeling in the heads than usual, and executed with particular care in his powerful manner; the shadows, however, have become dark.

SALVATOR ROSA.—1. A mountainous sea-coast with figures of fishermen. In subject, transparency,—especially of the bright blue sea—and careful execution, this is one of the most important works of the master.

2. Another large landscape, with horsemen, is also carefully executed; but it wants keeping, as the foreground and middle distance have become dark.

3 and 4. Two smaller rocky landscapes, with banditti, are remarkably spirited.

CARLO DOLCE.—1. The Nativity. It is well known that his fuller compositions are rare. Here he has evidently attempted to imitate Correggio; and has, at least, attained great transparency. The delicate execution, and the expression of the characters,

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recommend this picture, which is about 2 10 in. high, and 2 ft. 6 in. wide.

2. Christ taking the Cross from Joseph. Figures the size of life. This picture, too, is distinguished from others of the master by the agreeable composition and truth of feeling. The careful execution is combined with great clearness and warmth of colouring.

3. The portrait of his wife; half-length, with hands. More animated than might have been expected from him; and, with the bright colouring and careful execution, very pleasing. Of other schools I remarked the following specimens:—

NICOLAS POUSSIN.—The portrait of the celebrated sculptor Du Quesnoy, called Il Fiammingo, in an arm-chair. Poussin, it is well known, did not paint many portraits; and it was therefore interesting to me to see the refined feeling for nature evident in the conception, and a colouring of the flesh pale indeed, but for him unusually clear, with a careful execution. The hands are admirably drawn.

REMBRANDT.—1. The portrait of Marshal Turenne, galloping on a mettlesome grey horse with a richly-ornamented bridle. The vigorous full face is shaded by thick dark-brown hair. The background represents a town, with a coach and some persons on foot. The spirited head is painted in a full reddish tone; the whole picture treated with masterly breadth, in a deep but clear tone. The horse, however, is rather wooden. This picture, the size of life, struck me as very remarkable, it being the only equestrian portrait by Rembrandt with which I am acquainted. On canvas, 9 ft. 5 in. high, 5 ft. 10 in. wide.

2. The portrait of a young man. Standing behind a table covered with a carpet, on which are two books, he is in the act of taking a red cap from a nail in the wall. Admirably painted in a golden warm tone. Inscribed with the name and 1644.

The two last pictures are, in my opinion, not advantageously placed in the same room with those of the Italian school. Their removal would heighten the harmony of the impression, and their great value would be still more apparent if placed with other works of the Flemish school.

VANDYCK.—Family-picture. Duke John of Nassau, with his consort, are represented sitting in a magnificent hall; a son leaning upon his mother, three daughters standing before them, the eldest with a rose. They are all richly and magnificently attired.

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A landscape forms th background. This is one of the finest of Vandyck's large pictures. It is dated 1634, and painted in the warm, deep, brown-reddish tone of the flesh which he employed at that time, and combines the elegance of his later pictures with a careful, delicately-blended execution. The duchess is coloured with great tenderness, and the duke with much power; the children with a delightful clearness of tone. On canvas, 9 ft. 6 in. high, 8 ft. 6 in. wide. In the year 1741, 5000 florins were paid for this picture, then in the Van Swieten collection at the Hague. Now it would perhaps fetch thrice the sum in England. It is well known by Baron's engraving.

JAN BOTH.—A large waterfall in a rocky landscape. A magnificent picture, in a warm evening light, but rather monotonous in colour.

VAN SOMER.—The portrait of Lord Bacon; half-length. The very sensible and intelligent countenance is painted with much clearness and care in a warm tone.

WILSON.—A sunrise in a romantic country, with a rock crowned by a castle. This poetically-composed and carefully-painted picture has unhappily become very dark; so that, as often happens with pictures of the English school, it does not answer the expectations which are raised by the fine engraving.

The fine view into the park, where the beauty of a large sheet of water is added to the judiciously-employed advantages of the hilly ground and of the most luxuriant vegetation, induced me, after I had finished my inspection, to take a walk. On this occasion I saw an oak which is celebrated for its size. Though I may perhaps have seen others equally large, I do not recollect any one which sends forth such a forest of branches in all directions. Even independently of the thought that many generations who were refreshed under the shadow of this giant have passed away, while the tree still flourishes in unimpaired vigour, such a sight always fills me with a certain solemnity of feeling; so that I can perfectly understand the religious veneration with which such trees were regarded by our primeval ancestors.

COBHAM HALL, SEAT OF THE EARL OF DARNLEY.

I was indebted to Lord Malmesbury for an introduction to the noble possessor of the treasures of art preserved in Cobham Hall.

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Not having been able to avail myself of this privilege during my visit to England in 1850, I was the more glad to make good the omission in 1851, when, accompanied by my friend Sir Charles Eastlake, I was most kindly received by Lord Darnley, who himself did the honours of his fine collection.

The mansion is approached by a gateway in that bold Gothic taste which is called in English the Tudor style. The older and larger portion of the house is built of brick, in the Elizabethan style—the date 1582-1594—with which the centre and other portions, added by Inigo Jones, by no means harmonise. The chief part of the collection was formed by the purchase of a number of pictures from the Orleans Gallery, and also by that of the Vetturi Gallery from Venice, brought to England by Mr. Slade.

As the present Earl proposes great and very desirable alterations in the arrangement of the pictures—the chefs-d'œuvre of the Italian school being placed in an unoccupied side room, whilst many of very inferior value occupy the gallery—I shall enumerate the pictures according to schools. The most valuable belong to the Venetian and the Netherlandish schools, but there are many interesting specimens of the Neapolitan, Bolognese, French, and English schools, nor are the Spanish and German quite unrepresented.

VENETIAN SCHOOL.

TITIAN.—1. The pearl of the collection, in my opinion, is Europa, represented crossing the water on the bull. The action of the Europa is very animated, the landscape very poetical. The equally spirited and broad treatment bespeaks the later time of the master, in which we detect, in some respects, the influence of Paul Veronese. In the left corner, in gold capital letters, are the words "Titianus pinxit." The great warmth and power of the colouring is somewhat lost in the present neglected state of the picture. The admirable sketch for this picture which I saw at Yarmouth in 1850 in the possession of Dawson Turner, Esq., has since been sold.

The following pictures here also bear the name of Titian:—

2. Venus and Adonis. The same composition of which there are so many repetitions, of which I need only mention those in the National Gallery and in the Camuccini collection at Rome, but with this difference, that Cupid is here not represented sleeping, but in the act of going away. Formerly in the Mariscotti

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Palace at Rome. Spiritedly treated, and, where not disfigured by retouches, displaying great power and transparency of colour.

3. A Christ, half-length; of noble character, and of extraordinary warmth in the full body of colour. From the Vetturi, and formerly in the Rinuzzino collection.

4. A male portrait, animatedly conceived, and transparent in the warm tone of the colour; the modelling of the cheek, however, is somewhat empty. Inscribed "Titianus fe."

Portrait of Ariosto; half-length figure, nearly in profile; agreeing essentially with the fine portrait in the Manfrini collection at Venice. But the tone of the flesh is heavier here, and the grey colour of the dress unites too much with the grey ground, while, in the Manfrini picture, the brown tones of the dress stand out decidedly from it. Inscribed "Titianus."

5. Danaë and the golden shower; a composition differing totally from the well-known one in the Museo Borbonico. It is too feeble in the drawing, especially of the Cupid, and too heavy in colouring, for Titian.

6. Venus, with Cupid holding a mirror before her, a composition frequently repeated by the school of Titian, seems to have been a very good picture originally. The present condition of the work, however, permits of no decided opinion. From the Orleans Gallery.

Portrait of Titian and of his friend Don Francesco del Mosaico; a feeble and slight copy. From the Orleans Gallery.

Of two pictures here ascribed to Giorgione, the one representing Cæsar receiving the head of Pompey, of a frieze-like form, is a well-composed work of a decorative character, and spiritedly painted in a golden tone. It hangs too high to permit of an opinion, especially as it appears to have been much restored. The other picture, Milo of Crotona torn by lions, though bearing the name of Giorgione when in the Orleans Gallery, betrays, both in its cold colouring and exaggerated conception of forms, the period of the decline of art in Italy.

The same may be said of the combat of Hercules and Achelous, the latter in the form of an ox, and which, when in the Orleans Gallery, bore the name of Pordenone.

ANDREA SCHIAVONE.—A Flagellation. Without knowing that the picture, here denominated a Titian, had been before attributed to Schiavone, I had already convinced myself, in 1850, of its being a particularly fine and careful work by that master, who evidently

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availed himself, in the composition, of the well-known picture by Sebastian del Piombo in the church of S. Pietro in Montorio in Rome.

TINTORETTO.—Juno and the infant Hercules, or the creation of the Milky Way. Although, as so frequent with this master, the lines of the composition are not happy, yet the motives are animated, the colouring warm, deep, and transparent, the execution solid and masterly. On canvas, 4 ft. 8 in. high, 4 ft. 1 in. wide. From the Orleans Gallery.

PAUL VERONESE.—4. Four allegorical representations of rather obscure import. From the Orleans Gallery: each 5 ft. 10 in. square. As respects keeping, drawing, and masterly painting, they belong to the best works of this great master. One of them, representing an old man trying to hold back a warrior from a sleeping woman, while Cupid leads him on, is very erroneously denominated "Le Respect" in Crozat's work. The picture appears rather to exemplify the triumph of passion over reason. It is particularly attractive for warmth and colouring. The same may be said in a still higher degree of the second picture, called L'Amour Heureux, where Cupid is leading a man and a woman to an undraped female figure seated on a globe, and holding an oak-wreath over the head of the woman. The two others—the one called Le Dégoût, with Cupid chastising a male figure with his bow, while two women, one holding an ermine, are hurrying away; and L'Infidélité, with an undraped female seated between two men, giving a hand to the one and a letter to the other—are neither so happy in composition nor so warm in colouring. These pictures are from the collection of Queen Christina of Sweden.

The Triumph of Bacchus, a frieze-like composition, though decoratively treated, is an interesting picture of the good time of the Venetian school. It hangs too high, however, for a decided opinion.

ALESSANDRO VERONESE.—Diana and Endymion. One of his small and elegant pictures, painted on marble.

The FLORENTINE SCHOOL is only represented by a very large picture by CARLO DOLCE, purchased by the present Lord. In the centre is the Virgin with the Child, represented as a small picture, with saints adoring at the sides. It is of very careful execution, in the well-known taste of this master.

A fine specimen of SASSOFERRATO's praying Madonna, of warm tone and careful finish, is the only work of the ROMAN SCHOOL.

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BOLOGNESE SCHOOL.

ANNIBALE CARRACCI.—The Toilet of Venus, in a beautiful landscape. This picture belongs to that department of cheerful materialism of which the school has produced such pleasing examples. The composition is happy, the colouring transparent and warm, the execution careful. Crozat rightly recognises in this picture the source of the manner of Albano. From the Orleans Gallery.

GUIDO RENI.—1. Liberality and Modesty are the titles of two undraped female figures of youthful aspect—the one giving jewellery to the other. Between them is the figure of Cupid flying down. The heads are pleasing, but of little expression. This picture differs from two examples of the same composition, in the collections of the Duke of Devonshire and of Lord Spencer, in its warmer colouring and careful completion. 9 ft. 4 in. high, 6 ft. 10 in. wide.

2. The daughter of Herodias with the head of St. John Formerly in the Colonna Palace at Rome. An insipid specimen of an often-repeated composition; grey in colouring and weak in modelling.

3. The head of St. Francis. Noble in form, and unusually warm in feeling and in colour.

4. The head of the repentant Magdalen. A delicate and beautiful specimen of a subject so often repeated by Guido.

ALBANO.—Mercury pointing out to the banished Apollo his place among the herdsmen and flocks of Admetus. Above is the assembly of the gods. Carefully executed in his golden tones: 2 ft. 10 in. high, 3 ft. 4 in. wide.

GUERCINO.—1. A Sibyl. A good and transparently-coloured specimen of this often-recurring composition: here painted with slight alterations.

2. His own portrait, with brush and palette. Very like the picture in Hampton Court.

SCHIDONE.—The Transfiguration. The representation of this scene differs here, but not successfully, from the traditional form. The Apostles in the lower part are well coloured. The whole produces a transparent and agreeable effect, without satisfying any higher moral or religious feelings.

MARC ANTONIO FRANCESCHINI.—I am inclined to attribute to

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this master the Magdalen reading, holding a scroll. A whole-length figure of much merit; here designated by the name of Niccolo Regnari.

The following pictures are also deserving mention:—

MICHELANGELO DA CARAVAGGIO.—Esau selling his birthright to Jacob for a mess of pottage. This picture, which has been anonymous here, I am inclined to consider a good specimen of this head of the *Naturalisti*.

DOMENICO FETI.—A family of five persons, one of whom is making lace, while a girl is knitting; although here denominated a Spanish picture, it appears to me a capital picture by this master, who sometimes treated such subjects.

NEAPOLITAN SCHOOL.

SALVATOR ROSA.—1. Pythagoras teaching the fishes. This takes a distinguished position among the historical pictures by this master, for the happy arrangement and the characteristic nature of the heads. If the colouring of his figures be deficient in truth, as is usually the case, it is nevertheless of great power, and the execution particularly spirited. This picture was brought from Italy by Gavin Hamilton, and passed at first into the possession of M. Desenfans. Mr. Slade next acquired it, and from him Lord Darnley purchased it. 4 ft. 3 in. high, 2 ft. 2 in. wide.

2. The Death of Regulus. A spirited composition, well known by his etching; of very powerful colouring, but in some parts much darkened. Formerly in the Colonna Palace. 5 ft. 2 in. high, 7 ft. 3 in. wide.

3. Jason pouring the sleeping charm over the Dragon. A somewhat mannered composition; become very black; also etched by the master himself. 2 ft. 3 in. high, 2 ft. wide.

4. The birth of Orion. Three figures are expressing their astonishment at the new-born infant. Of great energy of conception, but so darkened as to be almost unenjoyable. 3 ft. 8 in. high, 3 ft. 8 in. wide.

LUCA GIORDANO.—The Adoration of the Shepherds. The Italians say of this very gifted but most unequal painter, that he painted with three brushes; one gold, one silver, and the other lead. This picture, no less in composition than in transparency of colouring and careful execution, may be said to be painted with the golden brush.

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Of two pictures called Democritus and Heraclitus, and in the Orleans Gallery ascribed to Spagnoletto, I will only remark that they are highly unattractive and mannered productions, dark and untrue in colouring, and totally unworthy of that master. They proceed, probably, from one of those degenerate Neapolitan painters so numerous in the Museum and in the churches of Naples.

NETHERLANDISH SCHOOL.

A so-called Holbein, a supposed portrait of a Reformer in a fur cap and brown furred dress, is, in my opinion, an admirable portrait by ROGER VAN DER WEYDEN the elder, when he still retained so much of the manner and the brownish tone of his master John van Eyck, that I should be inclined to attribute it to John van Eyck himself, did not the hands bear the characteristic impress of Roger van der Weyden.

Another male portrait, erroneously denominated a Lucas van Leyden, and no less erroneously supposed to be the portrait of Calvin, is a somewhat later but good work of a master unknown to me.

RUBENS.—1. The Queen Tomyris dipping the head of Cyrus into a vessel of human blood. This celebrated composition of 17 figures as large as life, the best engraving of which is by Paulus Pontius, is a splendid specimen of the peculiar manner in which Rubens treated such a subject. In the whole picture there is a feeling of repose and a pomp of costume agreeing with the habits of the Orientals. At the same time the effect is marvellously striking; and the contrast between the tender and transparent colouring of the Queen and her four women, with the powerful glowing tones of the men, very happy. If, on the one hand, the colouring of the male figures shows the influence of Titian, the arrangement of the subject evidently shows that of Paul Veronese, with whom Rubens may be said to have a strong affinity. From the Orleans Gallery: 6 ft. 8 in. high, 11 ft. 9 in. wide.

2. Children blowing soap-bubbles. Of wonderful charm of nature; painted with an admirable body in a delicate transparent golden tone. Upon wood, 2 ft. 2 in. high, 1 ft. 9 in. wide.

3. A lion-hunt. Three men fighting with two lions; a most spirited though slight sketch, which must have been much exposed to the sun from the cracks with which it is covered. The composition is known by Moyreau's engraving.

4. The triumphal entry of Henry IV. after the battle of Ivry.

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An animated sketch for the great picture in Florence. Rubens has here availed himself most happily of many portions of Andrea Mantegna's triumphal procession in Hampton Court. 1 ft. 7 in. high, 2 ft. 8½ in. wide.

5. Jupiter giving up the world to the domination of Love: here represented under the figures of Venus and Cupid. A very spirited sketch. 1 ft. 7½ in. high, 1 ft. 2 in. wide.

Other pictures here, bearing the name of Rubens, I am not inclined to acknowledge as his. This applies more especially to a wild-boar hunt; various portions of which are taken from the picture in the collection of the late King of the Netherlands. The execution, however, is by the hands of Rubens' pupils, and shows great inequality of skill; the chief group being of great merit, while other parts, especially the figures in the background, are rude.

VANDYCK.—Of the pictures here attributed to this master, I can only mention the two following as genuine:—

1. Portrait of the Duke of Lennox. Full-length figure as a shepherd; in blue dress and yellow mantle; a shepherd's crook in his hand. Carefully executed in a subdued brownish tone, with an inscription on a rock—"Me firmior amor." 7 ft. 3 in. high, 4 ft. 5 in. wide.

2. Lord Bernard and Lord John Stuart, the sons of Esme Duke of Lennox. Whole-length figures, the size of life. Although I prefer the picture of these same individuals in the collection of Earl de Grey in essential respects, yet this also is a beautiful original, and exhibits many beneficial alterations, especially in the colours of the dresses.

JACOB JORDAENS.—A girl feeding a parrot; behind her an old man. The girl is unusually pretty for Jordaens. The colours are of a dazzling power and freshness, such as I have seldom seen in this master. Formerly in the Choiseul collection, and engraved when there: 3 ft. 4 in. high, 2 ft. 8 in. wide.

SNYDERS.—1. A stag-hunt. A spiritedly-composed and admirably-executed work. 6 ft. 9 in. high, 11 ft. wide.

2. A beautiful landscape, of singular freshness of tone, with the fable of the hare and the tortoise.

3. Studies for heads of stags. Very animated: 4 ft. high, 6 ft. wide.

SIR PETER LELY.—Dorothea Countess of Sunderland, Waller's Sacharissa. One of the good works of this unequal painter.

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FRENCH SCHOOL.

FRANÇOIS CLOUET, called JANET. I am inclined to attribute to this master a portrait, the size of life, in white dress, inscribed "Francois Duc d'Alençon, agé de xviii Ans. le xix jour de Mars, Ann. 1572, Fils de Henry II. du nom Roy de France." It is so placed between two windows as not to admit of an accurate opinion.

NICOLAS POUSSIN.—1. A nymph on the shoulders of a satyr. Also a satyr with a basket of fruit, a Cupid, &c. Painted in the cold brick-red tone of the earlier time of Poussin, and known by the elegant mezzotinto engraving. 2 ft. 8 in. high, 2 ft. 3 in. wide.

2. A pendant to the above. Cupid kissing a nymph, and a satyr bringing fruit. Also spiritedly composed, and more attractive in colour. Both pictures formerly in the Lansdowne collection.

3. A small sketch of Bacchanalian children is also worth notice.

The Flight of Pyrrhus, a repetition of the well-known picture in the Louvre, of very dark colour, is, in my opinion, doubtful. The height at which it is placed allows of no decided judgment.

LEBRUN.—The carrying off of the bride of Pirithous, and the fight of the Centaurs and Lapithæ. An excellent and remarkable picture of the master, in which he has aimed to compose in the manner of Nicolas Poussin. The treatment, it is true, is less spirited, but careful and unusually transparent, especially in the landscape.

Of the SPANISH SCHOOL I may remark the portraits of a prince and princess, whole-length figures, the size of life, by the favourite court-painter JUAN PANTOJA DE LA CRUZ, of the later time of Philip II. and the earlier time of Philip III. This painter adopts that highly-finished smooth style of portraiture which Angelo and Alessandro Bronzino had carried to the utmost extent in Italy. He is, however, powerful in colour. From the inscription on both pictures, "Ju: Pantoja de la X faciebat Vallesoleta X 1609," it appears that they were painted the year before his death, in his 58th year. Judging from the known portraits of the Archduke Albert of Austria, Stadtholder of the Netherlands, and his consort Eugenia Isabella, I am not inclined to think that these personages are here represented. 6 ft. 9 in. high, 3 ft. 4 in. wide.

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ENGLISH SCHOOL.

SIR JOSHUA REYNOLDS.—1. Samuel. This is the title given to the picture of a very pretty boy looking upwards, with a ray of light falling upon him. Of warm transparent colouring and pleasing execution.

2. Portrait of Lady Frances Cole, as a child, with a dog. In every respect one of the finest pictures of the master. Here we find the whole naïveté of his conception, the deep glow of his flesh-tones, and the transparency of his brown hair. The landscape of the background is one of the finest specimens of his skill that I know. The picture is engraved: 4 ft. 7 in. high, 3 ft. 8 in. wide.

3. Portrait of Mrs. D. Monk, three-quarters length; it has all the charm of his beautiful female portraits.

4. The Countess of Clanwilliam, niece of John third Earl of Darnley. Also a masterly work.

GAINSBOROUGH.—1. Miss McGill, daughter of the first Lord Darnley, and afterwards Countess of Clanwilliam. A companion to the last-named picture by Sir Joshua, and a particularly pleasing and careful work.

2. A female portrait; bust-size. Of great clearness and delicacy of colouring.

Among the objects of interest in the mansion, I cannot omit a large antique bath of the finest red oriental granite, which the Italians call corallino. It adorns the gallery.

After enjoying these treasures of art, Lord Darnley led us to some of the most beautiful points in the fine park, where the grandeur of the trees and the full verdure of the meadows delighted our eyes.

On taking our departure his Lordship favoured me with a copy of 'A Day's Excursion to Cobham by Felix Summerley,' which is drawn up from various sources, and has been the more acceptable to me as I find the writer agreeing in most of my conclusions. I learnt from this work, though too late to profit by the information, that no less than 13 brasses are in the church at Cobham, representing members of the family of Cobham and Brook, formerly possessors of Cobham Hall; the dates extending from 1354 to 1529. Eleven other brasses refer chiefly to the masters of Cobham College.

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WICKHAM PARK, BROMLEY, SEAT OF LORD OVERSTONE.

Although I had not the opportunity of personally inspecting this collection, yet I am desirous of adding a short description of such specimens of it as were exhibited in the British Institution in 1850 and 1851.

CLAUDE LORRAINE.—"The Enchanted Castle." This is the name of a most poetical landscape, in which a castle upon a rock on the seashore is very conspicuous. The cool, aërial tone, and the whole treatment, indicate a somewhat late period of the master. A discreet cleaning would greatly improve this picture.

MURILLO.—1. St. Veronica. Of elevated feeling and delicate colouring, but not very correct in the drawing, the right nostril not being rightly foreshortened.

2. The Virgin and Child, as I understand, cut out of Marshal Soult's great picture of the Glorification of the Virgin, where the failing portion has been filled up by a modern hand. Warm and transparent as is the colouring, and careful as is the execution, the heads are too realistic to excite much interest, the more so as they are not animated by that look of inspiration which Murillo was frequently so successful in imparting.

JAN STEEN.—An alchemist. Very animated, but somewhat heavy in tone, and not of the usual lively interest which characterises his pictures.

ISAAC OSTADE.—A party before a tavern door; very picturesquely composed, and spiritedly treated in his deep golden tones.

REMBRANDT.—A portrait of the highest merit by this master is, I understand, in this collection.

ASHBURNHAM PLACE, SEAT OF THE EARL OF ASHBURNHAM.

Of the admirable pictures belonging to Lord Ashburnham's collection, offered for sale in 1850, only the three following chefs-d'œuvre were bought in; so that in all probability they are now again in Ashburnham Place.

REMBRANDT.—Portraits of Rainier Anslo and his mother. He is sitting by a table, on which are books and a lamp, and turning to converse with his mother, seated next him. This picture came from Sir Thomas Dundas's collection. The figures are full-length, and life-size, and altogether it is one of the most im-

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portant works in the department of portrait-painting that we possess by Rembrandt. The simple truth of nature, the luminous tone of colour, the very careful execution, all prove that it belongs to the early time of the master—about 1632-35. It has a great affinity with the Shipbuilder and his wife in Buckingham Palace, although not quite equal to it. In that picture the heads and the general treatment are still more animated, and the figures in better proportion to the space, while here the space only suffices to hold them.

TENIERS.—A village festival. A numerous crowd within the closed court of a tavern; three men and three women dancing to the sound of a fiddle and bagpipe. In the foreground five jolly companions, one of whom is holding up his glass. Inscribed and dated 1648. 3 ft. 9 in. high, 5 ft. 9 in. wide. This is one of the most important pictures of this class by Teniers. Also from Sir Thomas Dundas's collection. The distribution of the groups is very happy; the motives very varied and humorous; the heads very animated; the effect of the whole sunny; and finally, the colouring as powerful as it is transparent.

ALBERT CUYP.—A beautiful landscape of considerable size, enlivened by a piece of water. Near the gateway of the ruins of a castle is a horseman; not far from him, upon a road, a countryman. A mild warm lighting is admirably sustained. The picture is in Cuyp's second manner.

The pictures above described became Lord Ashburnham's by inheritance. He has formed a collection, however, of MSS., with miniatures of different nations and periods, which is unquestionably the first private collection of the kind in the world, and also surpasses, with few exceptions, all public collections. Among other purchases he has made, was that of the well-known collection of M. Barrois, a Belgian, which contained the most valuable treasures of Netherlandish art. As I have been for many years collecting the materials of a history of miniature-painting, the study of this particular collection was the principal inducement for my visit to England in 1850. The Honourable Mr. Ashburnham, in whom I found an ardent lover of art, and a most amiable man, had the goodness to intercede for me with his brother, Lord Ashburnham. The invitation I received, however, was limited to one day only, which would not have sufficed to give me the most superficial view of the miniatures, being coupled, at the same time, with the condition of my not publishing any remark on the collection,

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inasmuch as his Lordship was engaged in a work upon it. I was therefore obliged, though with a heavy heart, to relinquish my design, as my only object was to have contributed to the history of art by a report of the treasures contained in this collection. I have felt myself called upon to make this statement, in order to meet the just reproach of connoisseurs interested in these subjects for not having seen so celebrated a collection.

ARUNDEL CASTLE.

A CONGENIALITY of taste led my friend Mr. Peter Cunningham to accompany me in an excursion to Arundel Castle, the seat of the Duke of Norfolk, and Petworth, that of Colonel Wyndham Egremont, to whom it was bequeathed by the late Lord Egremont, in whose company I once passed several days, which his varied acquirements and amiable manners have impressed on my memory.

The permission to see all over Arundel Castle is very seldom given, and we therefore made the most of the favour granted to us. The castle is a modern building in Gothic taste, with a rich portal in the Romanesque, or what the English call the Norman style. Of the old castle, only the ruins of a grand tower still survive, at the top of which is a very stately rookery, whence there is a fine view of the castle and of the surrounding country. I proceed to examine the pictures according to the apartments they occupy.

THE SMALL NORTH-EAST DRAWING-ROOM.

HOLBEIN.—Christine, daughter of Christian II. of Denmark, and widow of Francesco Sforza, Duke of Milan, who died in 1535. Whole-length figure, the size of life, in black dress, with a bluish background, on which is a large scroll with an inscription. As this portrait was executed for Henry VIII., and doubtless with a view to becoming acquainted with the exterior of the lady before requesting her hand, and as this offer of marriage could only have taken place in 1538 or 1539, inasmuch as he lost Jane Seymour in 1537, and married Anne of Cleves in 1540, this picture must have been painted in one of those years. It shows great transparency of colouring, and a refined drawing of the hands. It is well known that this lady declined the advances of Henry, and married, in 1541, Franz, Duke of Lothringen.

VANDYCK.—1. Portrait of Charles I., half-length figure. This

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appears to me not sufficiently able in touch for Vandyck, so that I am inclined to consider it a good copy by one of his scholars.

2. The companion to it, the portrait of Henrietta Maria, is still more doubtful.

THE GREAT DRAWING-ROOM.

VANDYCK.—3. Henry Howard, Earl of Arundel, in armour, half-length figure. Very carefully executed in a decided, brownish tone.

Thomas Howard, second Duke of Norfolk, and his Duchess, Mary Fitz-Alan; whole-length figures, life-size. These are ascribed to Holbein, but appear to me too feeble in drawing for him, and also some years later in costume than the date of his death.

James Howard, Lord Mowbray and Maltravers; called a Vandyck, but hung too high to admit of an opinion. It appears, however, too heavy in colouring and too hard in the outlines for him.

HOLBEIN.—The Duke of Norfolk, with both the staffs of office. Among the various examples of this picture, this is one of the best.

VAN SOMER.—Thomas Howard, Earl of Arundel, and his lady, Alathea Talbot. Whole-length figures; good specimens of this second-rate master.

MORNING-ROOM.

VANDYCK.—4. The same personages as in the last-named picture, represented seated, and to the knees. He is pointing with one hand to a great globe next him; she is holding a circle. Both are richly attired. The conception is very natural, and the execution careful, in a full brownish tone.

SIR THOMAS LAWRENCE.—The present Duchess of Norfolk; half-length figure; most animatedly conceived, and of good colour.

The Earl of Surrey, the poet, beheaded by Henry VIII.; under an arch, entirely surrounded with allegorical figures; at the sides, two armorial bearings. Inscribed, "William Strote." This artist, whose name, properly speaking, is Street, formed himself obviously in manner of execution and conception from Holbein, with whose later portraits, which are somewhat grey in the flesh tones, he shows much affinity.

LONG GALLERY.

The effect of the groined ceiling and of the red velvet hangings in this room is very rich and imposing.

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VANDYCK.—5. Thomas Howard, Earl of Arundel, and his son, Lord Maltravers, as a boy. The father is in armour, with the baton; the son is dressed in silk. To the knees. This picture has something grand in the conception and in the brownish tones. The execution is very masterly.

Here is also a less remarkable example of the Holbein picture of the Duke of Norfolk and the two staffs.

DINING-ROOM.

VANDYCK.—6. Henry Howard, in black dress; almost to the knees; admirably modelled in a very warm Titianesque tone.

GAINSBOROUGH. — 2. Two portraits — members of the family; whole-length figures, life-size; of considerable artistic value.

Finally, there are two large and fine landscapes by ARTOIS, with figures by TENIERS.

From Arundel Castle we took the road to Petworth, by Bignor, partly for the purpose of visiting Mr. Hawkins, who possesses the marvellously beautiful bronze relief of Paris and Helena, and also admirable impressions of ALBERT DURER's etchings, and partly for the purpose of seeing the Roman mosaic pavements, which have been discovered there. Unfortunately Mr. Hawkins was gone to London. The mosaic pavements, which are well protected from the weather by some houses built over them, show, by the extent of space which they occupy, that some considerable building, perhaps a villa, existed in the Roman time. The mosaics contain some figures of good motives, but the execution is somewhat rude. The ornaments are, however, partly of very beautiful designs, and many of them may be immediately distinguished as the originals of the entwined forms met with so constantly in the border decorations and initials of the Irish, Anglo-Saxon, and Frankish MSS. of the 8th century.

PETWORTH, SEAT OF COLONEL EGREMONT WYNDHAM.

It was a matter of great regret to me, on first publishing the result of my researches in England, not to be able to give any account of so well-known and so highly-prized a collection. You may therefore guess the satisfaction it affords me to be able now to make good this omission. High as were my expectations, they

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have been far surpassed, this collection being, both in extent and value, one of the finest in England. While it possesses admirable specimens of all schools, its strength consists in pictures of the Netherlandish school, including a number by Vandyck, several of which belong to his finest chefs-d'œuvre. Few collections also possess so many genuine pictures by Holbein as this. Finally, it presents the most admirable view of the English school from Hogarth to the best living masters. The Vandycks came into the Wyndham family by the death of Lady Elizabeth, sole daughter and heiress of Jocelyn Percy, eleventh Earl of Northumberland, Sir William Wyndham being afterwards created Earl of Egremont.* The bulk of the collection, however, was formed by the late Earl of Egremont, a zealous friend of art and artists, and by his father. It was the last-named nobleman who purchased, by means of Gavin Hamilton, a considerable number of antique sculptures, of which, being of no high order, and chiefly restored works of the Roman time, I omit further mention. The most remarkable specimen is a repetition of the group of Marsyas teaching the young Olympus to play on the Pan's pipe, purchased by the late Earl.

A very polite reception awaited my companion and myself, and we were allowed the undisturbed study of the many treasures of art, for which the whole day was barely sufficient. An engagement in London unfortunately prevented our remaining the night.

As it is hardly to be expected that the present arrangement of the pictures will undergo any material alteration, I consider them in the order which they occupied in the rooms; and where any question could arise as to which picture I mean, I add the number with which it is marked.

First Room.

School of Giovanni Bellini.—Thus I am inclined to name a small male portrait with a kind of peruke, of lively conception and good colouring.

Van Cleef.—1. A male portrait of his excellent mode of conception and his warm and transparent colouring, erroneously entitled a Holbein, and as erroneously the portrait of Sir Thomas More.

Two well-known compositions by Andrea del Sarto, and attributed to him, I believe to be good old copies, such as Jacobo da Empoli is known to have made.

* See W. Carpenter's Pictorial Notices, p. 36.

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SIR PETER LELY.—1. Jocelyn, eleventh and last Earl of Northumberland, as a boy. This picture approaches Vandyck in animation of conception, power of colouring, and refinement of feeling in treatment.

REMBRANDT.—1. This picture, which is remarkable for truth of conception, and warmth and transparency of colour, I consider to be an excellent work of the master. It purports to be a portrait of Percy Earl of Northumberland, though the Netherlandish style of physiognomy does not well agree with the name.

TITIAN.—1. Portrait of a woman in a brown dress (No. 332) has something bold in the conception: the colouring is very powerful.

CLAUDE LORRAINE.—1. This picture, which Woollett's masterly engraving has made universally known, is, in point of size, freshness of the silvery morning tones, carefulness of execution, and delicacy of gradations, one of the most important works of the middle period of the master.

SIR JOSHUA REYNOLDS.—1. The Virgin and Child. Evidently two portraits, and of uncommon warmth and transparency of colouring.

HOLBEIN.—1. A female figure with a ring on one finger. Painted upon canvas, which is unusual, in his latest time, and very delicately modelled.

LUCAS VAN LEYDEN.—A female portrait. Judging from conception and treatment, this is a genuine specimen. It is a pity that so rare a work of art has suffered by cleaning.

Philip, surnamed le Bel, son of Maximilian I., Emperor of Germany, and of Mary of Burgundy, and father of Charles V., with the Golden Fleece. A good contemporary picture of the Van Eyck school.

VANDYCK.—1. Algernon Percy, Earl of Northumberland, standing next the chair on which his Countess, Lady Anne Cecil, is seated. Next to her their daughter, a very lovely child of about six years old. To the knees: 4 ft. 4 in. high, 5 ft. 8 in. wide. Although the easy arrangement, the true and elevated conception, the careful execution and warm and deep colouring render this picture very attractive; yet I understand that a repetition in Hatfield, the seat of the Marquis of Salisbury, is finer still.

TINTORETTO.—Male portrait. Bust size. Of great animation, and in his lightest reddish tones.

SIR JOSHUA REYNOLDS.—2. The portrait of Woodward, the

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comedian, with a mask in his hand. Conceived with much humour, and carefully executed in a transparent and warm tone, and with a solid body.

VANDYCK.—2. Sir Charles Percy, in prime of manhood, in armour. The baton in his right hand. To the knees: 4 ft. 2 in. high, 3 ft. 9 in. wide. Of masterly execution, in a red-brownish tone.

3. Anne Cavendish, Lady Rich; a young and beautiful woman. To the knees. Of the same size as the last. The cool harmony is here admirably carried out in the rose-coloured dress, and in the silvery tones of the flesh. The head is less modelled than usual. On the other hand, the landscape background is particularly fine.

4. Mrs. Porter, a beautiful blonde of about 30 years of age, in a blue silk dress. To the knees. Of the same size as the foregoing. Of singular softness of treatment, and extraordinary transparency.

5. Henry, Lord Percy of Alnwick, in full manhood, in black silk dress, with landscape background. Very carefully executed in a warm brownish tone.

6. Montjoy Blount, Earl of Newport,—George Lord Goring,—and a boy, who is tying the scarf of one of the gentlemen. Nobly conceived, and carefully executed in a full, warm, and very harmonious tone. Judging from the dated pictures, painted about 1634-35.

TITIAN.—2. Portrait of a man with a pen. Very poetic in conception and feeling, and executed at an early period of the master in a light golden tone.

VANDYCK.—7. Thomas Wentworth, Earl of Strafford, at about 40 years of age, in armour, with the baton in his hand. In the background a troup of horsemen. To the knees: 4 ft. 3 in. high, 3 ft. 7 in. wide. The energetic and serious character of this individual is rendered with similar force by the artist. The somewhat heavy brownish flesh-tones were doubtless true to life, as they recur in all Vandyck's portraits of Lord Strafford, and especially in the fine picture at Wentworth House, the seat of the Earl of Fitzwilliam.

8. Henry Percy, ninth Earl of Northumberland, in advanced years, seated in an arm-chair; supporting his head upon his right hand, the arm of which is resting on a table. To the knees: 4 ft. 6 in. high, 3 ft. 10½ in. wide. This picture belongs in every

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respect to the great masterpieces of Vandyck. The noble and melancholy features tell the tragic history of a whole life, and the spectator hardly needs to be told that this nobleman was confined for 16 years in the Tower. The arrangement is also as easy as it is conformable to style. The modelling of the head is very delicate, in a yellowish warm tone.

9. William Prince of Orange as a child, with a cap and feather, and a yellow silk dress; next him a greyhound. Whole-length: 4 ft. 4 in. high, 3 ft. 9 in. wide. Carefully executed, but unusually insipid and heavy in tone of colour.

HOGARTH.—1. A music-master directing his pupils to perform before their parents. Very characteristic, and carefully executed in a warm, transparent, and at the same time harmonious tone, unusual in him.

SECOND ROOM.

JAN MATSYS.—Two men and two women playing cards. I believe this to be a careful and good picture by the son and pupil of Quentin Matsys.

VAN DEN ECKHOUT.—A corps de garde, four figures. Animatedly conceived and warmly coloured; unfortunately very dirty.

LENAIN.—An old woman and seven children; one of them a boy, playing the violin. This has all the natural truth of this master, and is at the same time very transparently coloured.

JAN FYT.—Dogs hunting wild fowl. Spiritedly and truly invented, and powerfully painted.

JACOB RUYSDAEL.—1. A waterfall. Poetically composed, but so darkened as to be little enjoyable.

NICOLAS MAAS.—An old man upon a chair. Pleasing.

HOBBEMA.—1. A watermill. Warm, but heavy in the shadows; at the same time painted with a full body.

PAUL BRILL.—A large and very poetic landscape of his late and best time, in which he exercised so decided an influence first upon Annibale Carracci and then upon Claude.

LUCAS VAN UDEN.—A landscape, with very true reflections in a piece of water, belongs to the best pictures of this excellent painter, who assisted Rubens so much in his landscape backgrounds.

HOBBEMA.—2. A landscape, with three figures in the foreground, of warm and sunny effect. A companion to the above.

CLAUDE LORRAINE.—2. Splendid buildings on the sea-shore, retreating in fine perspective one behind the other. The effect of

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the clearest morning light, in the different distances, is here given with the utmost delicacy and transparency of gradation.

FRANK HALS.—I am inclined to attribute to this master an excellent picture of a man in a broad-brimmed hat, with his left hand on his hip, and his eyes and cheeks telling of many a sacrifice to Bacchus. Of great breadth, and spiritedly treated. It is marked No. 383.

HOLBEIN.—2. Portrait of Edward VI. standing under a superb canopy, with the date 1547, the year of his accession, and therefore 10 years of age. Of pale local flesh-tones and greyish shadows, as in all Holbein's portraits of this king, but delicately modelled.

LE BOURGUIGNON.—To this master I attribute a masterly but almost scenically-treated winter landscape.

TENIERS.—1. The Archduke Leopold, with an ecclesiastic and the painter, in his picture-gallery at Brussels, of which Teniers was the superintendent. The imitation of the different masters in the various pictures is very happy. The whole carefully executed in a warm tone.

VAN GOYEN.—A landscape of great truth in the representation of the simple elements of Dutch nature, but in his insipid tone. Inscribed as No. 394.

SIR JOSHUA REYNOLDS.—3. Portrait of some well-known individual whose name has escaped me. Head and hands are delicate and of transparent colour.

GASPAR POUSSIN.—A landscape, with buildings in the middle distance; in front a man angling, and a woman. Besides the beauty of composition, this picture attracts the eye by a singular glow of colouring.

SWANEVELDT.—A landscape. Refined, transparent, and sunny.

STAIRCASE.

SNYDERS.—Two concerts of birds, of one of which there is a repetition in the Berlin Museum, and a hawk pouncing upon some hens. These are beautiful pictures, of that cheerfulness and daylight clearness which are the qualities that distinguish this master before any other who treats similar subjects.

THE GALLERY.

This stately apartment, which is lighted from above, is particularly dedicated to English art. Here is the original of FLAXMAN'S

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colossal group of the Archangel Michael piercing Satan with the spear. The work of the chisel is far more finished here than is usual with Flaxman. The effect of the group in this apartment is very imposing.

2. Also a shepherd-boy, in marble, by the same master, belongs to his best works. The expression of rest is very happy and graceful; the head, in spite of the insipidity of antique beauty, animated; the proportions noble and slender, the execution careful. A dog next him is less successful.

SIR PETER LELY.—2. The children of Charles I.; whole-length figures. Finely executed in the manner of Vandyck. The hands are also delicate; but the reddish-brown flesh-tones are heavier than Vandyck.

HOPPNER.—Venus and Adonis. Quite in the taste of Sir Joshua, and approaching him in warmth and transparency of colour.

SIR AUGUSTUS CALCOTT.—An agitated sea. One of his best pictures of this sort; of great truth in the movement of the waves, and light and clear in colour.

LESLIE.—2. The two well-known pictures, Gulliver with the Brobdignags, and Sancho Panza with the Duchess.

SIR JOSHUA REYNOLDS.—4. The Death of Cardinal Beaufort, from Shakspeare's Henry VI. Known to me by the engraving; but the treatment is too modern, and the horror too prosaically rendered. At the same time, the picture is of astonishing power and transparency of colour.

SIR JOSHUA REYNOLDS.—5. The Witches' Dance around the Cauldron. Very well conceived. Macbeth, on the other hand, is too theatrical and unmeaning. The colouring, however, has much merit.

TURNER.—The pictures here by this master show him in his full power, both in his realistic and ideal sphere. To the latter belongs a highly poetic landscape, 1, with Echo and Narcissus, recalling the style of Gaspar Poussin, and, at the same time, solidly executed in a deep warm tone. Of the realistic kind is a landscape, 2, with cows and water, with the most glowing evening sun. A depth and transparency of chiaroscuro, which approaches Rembrandt, is here combined with a careful execution. 3. Also an agitated sea, with ships, is very spirited and powerful, but has somewhat darkened. 4. Another picture hanging close by, a view of Tabley House, in Cheshire, with a lake, in which the reflection of the evening sky in the still and transparent water has a highly

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poetic charm, shows a solidity of treatment which recalls Cuyp. 5. A view of the Thames at Windsor, admirably treated in a subdued tone, breathes a soft melancholy, and gives an effect which may be classed between Claude and Van der Neer.

WILSON.—1. Still water, with a rock and a castle, with several figures. This is one of his choicest pictures. The colouring is warm and clear, the execution careful.

"HENRI VAN STEINWICH, 1621."—This is the inscription upon the interior of a church. Of tolerable size, and with a power and freedom, a clearness and breadth of treatment, such as are seldom seen in this master. The very cleverly painted figures may be by Poelemburg.

LOUTHERBURG.—Storm and avalanche in the Alps. Besides the usual breadth of effect peculiar to the master, this picture displays an unusually warm and clear tone.

HOGARTH.—2. "The Cognoscenti." This picture is full of humour. Five persons are in the most earnest argument, while a monkey is seated at the easel. The drawing is, however, unusually careless, and the treatment too sketchy.

SIR RICHARD WESTMACOTT'S chef-d'œuvre is also preserved here—a relief representing a boy surrounded with bears and with three snakes, with the deities Minerva, Apollo, and Venus above him; from the passage in Horace's Ode, "Non sine diis animosus infans," &c.

TURNER.—6. The Thames at Eton. Of admirable general effect, and very solidly and brightly painted.

HOWARD.—A wood of old beeches. Of great truth, and very powerful and transparent colouring.

TURNER.—7. This picture, Jessica, from the Merchant of Venice, shows that limits are assigned even to the most gifted. It is a truly frightful piece of scene-painting.

A good copy, in bronze, of Silenus and the young Bacchus, from the fine marble group in the Louvre, is a very ornamental object.

HOGARTH.—3. The well-known punch-drinking party. The characters of the heads are masterly, and appear so entirely to have engrossed the artist's attention that he has overlooked two vermilion-red coats, which disturb the harmony of the picture.

NORTHCOTE.—The Murder of the Princes in the Tower. This, in point of keeping, power of colouring, and care of execution, is one of the best pictures of the whole set of the Shakspeare Gallery.

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SIR JOSHUA REYNOLDS.—6. A male portrait. Most animatedly conceived, and executed not only in a transparent and careful, but also in a true tone of colour.

Here is also a careful copy in marble of Michael Angelo's celebrated Pietà in St. Peter's at Rome.

OPIE.—Musidora. The power and transparency of colour approaches Sir Joshua, but the picture is emptier in the forms.

GAINSBOROUGH.—1. A landscape, with a shepherd and shepherdess in the foreground. Of very poetical invention, and exhibiting the artist in a light previously unknown to me. Unfortunately much darkened.

COPLEY FIELDING.—A view in the county of Westmoreland. Most attractive for truth and for warm and transparent colouring and careful execution.

GAINSBOROUGH.—2. A beautiful clear landscape, with cows, sheep, and goats. In his usual realistic style.

TURNER.—8. View of the Thames at Weybridge. Very attractive for the harmony of the full deep colouring.

9. The Thames at Windsor; the castle forming a great mass of shadow; in front a flock of sheep. In this picture there is a feeling of melancholy grandeur.

WILSON.—2. A landscape of great transparency, with still water; this picture breathes a peaceful feeling of nature which is most attractive.

SIR DAVID WILKIE.—The very spirited sketch for the Preaching of Knox, in Sir Robert Peel's collection.

Besides these the gallery contains various pieces of antique sculpture of inferior value, also of the modern English school, especially busts, which it is not necessary for me to mention further.

ANOTHER ROOM.

HIERONYMUS BOSCH.—The Adoration of the Kings. A very careful picture by this peculiar painter, and one of remarkable colour—which he often repeated. Here erroneously attributed to Albert Durer.

SCHOOL OF VAN EYCK.—The two wings of an altar-picture joined together; the one the Annunciation, the other the donor, with his patron saint, probably St. James. These exhibit an excellent master.

VAN DER MEULEN.—1. Travellers in a wood attacked by robbers.

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Very lively in conception, and of fresh transparent colour. The treatment, however, too sketchy.

JACOB RUYSDAEL.—2. A waterfall. Fresh, powerful, and transparent, and of decided and, for him, peculiarly warm lighting.

SIR JOSHUA REYNOLDS.—7. Prince Boothby, Esq. Delicate and animated in conception; easy in arrangement. The colour, unfortunately, somewhat faded.

SIR JOSHUA REYNOLDS.—8. A lady, with a letter in her hand, sitting in a contemplative position. To the knees. Of a refined and peculiar charm.

SIMON DE VLIEGER.—A thunderstorm on the sea; in a warm lighting; inscribed with his name. Very poetically treated, and one of the best pictures by the master that I know.

LUDOLPH BACKHUYSEN.—A slightly agitated sea. The water very true, otherwise inferior in merit.

DIRK MAAS.—The Battle of the Boyne. Animatedly conceived, and of unusually careful execution.

VANDYCK.—10. Portraits of Sir Robert Shirley and his lady. Whole-length figures, life size. They appear to me too feeble in drawing and too heavy in colour for Vandyck.

ALBERT CUYP.—1. A view of a hilly country near Nimeguen, with a shepherd-boy, three sheep, and a goat, in the foreground. In the centre a farmer on horseback. A shepherd drawing water from a stream on the other side. 3 ft. 9 in. high, by 5 ft. 9½ in. wide. This picture is of the best time of the master, and, in composition, transparency of colour, and unusual richness of detail, it is of the highest merit.

Two female portraits, whole-length figures, life size; also attributed to Vandyck. Neither of them attracted me, and one of them, at all events, can hardly be by his hand.

RUBENS.—2. Portraits of two prelates kneeling before a table in prayer; whole-length figures, life size. Each picture 6 ft. 4 in. high, by 3 ft. 9 in. wide. Admirable works of the master. The conception very animated; the colouring luminous, but true and subdued; the treatment very spirited.

KESSLER.—A painter who lived at Cologne. A male portrait of merit. Inscribed "F. Kessler fecit Oldendorpius, Aetate suæ 51, 1624."

VAN DER MEULEN.—2, 3, 4, and 5. Several good pictures, with Louis XIV. in one of them.

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SIR JOSHUA REYNOLDS.—9. A female portrait, in a turban; the hands folded. Very animated and refined.

REMBRANDT.—2. A female portrait. Hung too high to permit of an opinion, though at that distance giving the impression of being a Ferdinand Bol.

A BEDROOM.

SIR ANTHONY MORE.—Portraits of Sir Henry Sidney and his wife, Maria Dudley, father and mother of Sir Philip Sidney; whole-length figures, life size; inscribed 1553. These admirable pictures are in a delicate tone, but that of the lady has been injured by cleaning.

ANOTHER ROOM.

HOLBEIN.—3. Henry VIII.; whole-length figure, life size, in splendid attire; taken quite in front, in a stiff position. Painted about 1540, and, like the picture in Warwick Castle, in a transparent and delicate tone.

HOBBEMA.—3. A dark wood, of deep and transparent chiaroscuro, forming an exquisite contrast with a field in full light. Inscribed.

GUERCINO.—Tidings are being brought to a queenly figure—probably Semiramis. Of unusual warmth and clearness of tone.

A male portrait, of very noble conception and uncommon depth in the warm, clear tones. Painted about 1550. I am not able to say precisely who the master may have been.

SIR JOSHUA REYNOLDS.—10. The Marquis of Granby. The fine features are very nobly conceived; the colouring true and delicate.

ANOTHER ROOM.

ALBERT CUYP.—2. Two horsemen; in his first, hard manner.

ANGELO BRONZINO.—Portrait of a youth of agreeable physiognomy, which is well rendered. The colouring transparent.

VAN CLEEF.—2. To this painter I attribute a male portrait with a letter in his hand, here ascribed to Holbein.

HOLBEIN.—4. Portrait of a man with a falcon on his wrist. I consider this to be a capital work of his earlier time, to which the decided brown tones were peculiar.

GRIEFF.—Two hunting pieces, with huntsmen, dogs, and dead game. Of great truth, and very carefully executed, though in a heavy tone.

HOLBEIN.—5. Portrait of a man with a letter in his hand;

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quite in front; a scroll before him. A very good picture; painted about 1530.

VELASQUEZ.—Bust portrait of a man with a white collar. Of very energetic conception, and painted in a warm brownish tone. I am inclined to attribute this to Velasquez.

A male portrait, bearing the number 180, has such a charm of delicate conception and warm colour that I cannot pass it over, though I am not acquainted with the painter. It has, however, much of Van Cleef.

ALBERT CUYP.—3. Two horses, with two men. In his first manner.

TITIAN.—2. The well-known Cardinal de' Medici; standing figure. Nobly conceived, and admirably painted in a delicate subdued tone.

REMBRANDT.—3. His own portrait in youthful years. Somewhat empty in the forms.

RAPHAEL.—A male portrait, formerly in the Alfani Palace at Urbino. The elevated and poetic conception is quite in his feeling; also the spirited execution, in a clear brownish tone, agrees with other portraits by him. Unfortunately this picture, like most of the others in this room, hangs opposite the windows, in an unfavourable light, which was also so diminished at a late hour in the afternoon that I must not venture to give any decided opinion upon it.

An example of the often repeated portrait of MURILLO by himself appears to me too empty in the forms and too heavy in colouring for him. Probably a repetition of his school.

BONIFAZIO.—The Adoration of the Kings. Besides his usual warm and transparent harmony of colour, this picture exhibits a closer finish of detail than is usual with him.

ALBERT CUYP.—4. View of a stream, with a village lying along its opposite side. A ferry upon the water, and a boat with sailors; near the shore some other figures. About 3 ft. high by 5 ft. wide. An admirable picture of his second period; rich in details, transparent in colour, and of fine body.

VAN DER MEULEN.—6 and 7. Two delicately-executed pictures, with scenes from the life of Louis XIV.

ANOTHER ROOM.

The chief ornaments of this apartment are five Vandyck portraits of young, and, most of them, beautiful women, half figures,

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which combine all his qualities of elegance of conception, transparency of colour, and spirited treatment. Four of them are well-known persons of the first English families, as follows:—

11. Dorothy Sidney, Countess of Sunderland, in black silk dress; the right hand resting on the edge of a vase with a flower, to which she is pointing with her left.

12. Lucy Countess of Carlisle, daughter of Jocelyn Earl of Northumberland, in an orange-coloured silk dress; holding her right hand under a fountain.

13. Dorothy Percy, Countess of Leicester, in white silk dress, seated; leaning with her right hand on the arm of the chair.

14. Elizabeth Cecil, Countess of Devonshire, in white silk dress; holding in her right hand a bunch of roses.

15. The fifth represents an unknown lady, seated, in a dark green dress, touching with her left hand the cover of a table next her.

3 and 4. Two portraits also by SIR PETER LELY are transparent in colour and careful in execution.

JAN BOTH.—A landscape, of middle size, of fine composition, and solid and careful execution.

ALBERT CUYP.—5. Cows grazing and resting by water. One of his transparent and careful pictures.

THE LIBRARY.

CORREGGIO.—The Virgin and Child and St. Joseph. A beautiful picture, in his delicate but much broken tones, like the 'Vierge au Panier' in the National Gallery.

MURILLO.—Monks discoursing. Very delicate and spirited.

TENIERS.—2. Giving Bread to the Hungry. An excellent sketch, in his brownish manner.

Not far from Petworth is the seat of the Hon. Robert Curzon, who possesses some interesting MSS.

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LETTER XXIV.

OXFORD: The High Street — Archæological meeting in 1850 — Fête at Exeter College — Christ Church College — General Guise's collection of pictures; of drawings by the old masters — Drawing by Raphael — MSS. with miniatures — Antique marble — Merton College — The Radcliffe Library — Ruysdael in Worcester College — Collections of art in the University Galleries — Pomfret statues — Casts presented by Lady Chantrey — English sculpture — Pictures — Drawings by Raphael and Michael Angelo — Ashmolean Museum — Alfred Jewel — MSS. with miniatures — A Zoology — The Bodleian Library — MSS. with miniatures: Byzantine, French, Netherlandish, English, German, Italian — Wadham College — MSS. with miniatures — Woodcuts — Drawings by Raphael — Professor Johnson's MSS. with miniatures — Blenheim Palace: Collection of pictures — Rubens — Raphael, the Virgin and Child enthroned, with saints—Ditchley Park—Basildon Park.

OXFORD.

WHOEVER sees Oxford for the first time has seen an entirely new thing, and laid in a store of impressions as ineffaceable as they are novel. There is something in the exclusively peculiar character of this city which I can compare to no other city I know, except perhaps to Venice. In each the abundance of the grand and the beautiful in art is such as to amount to a kind of second nature, to which the imagination readily consents. The Gothic glories of Oxford are announced from afar by innumerable grey towers, spires, and pinnacles rising from among woods of the richest verdure. My admiration, however, knew no bounds when I had fairly entered the city and beheld one venerable and magnificent building after the other present themselves to my astonished view, each different in its grandeur, beauty, or picturesqueness, and all forming a tout ensemble to which I know no parallel.

The High Street of Oxford has not its equal in the world. Loitering, spell-bound, through it, you would imagine that the middle ages, with their learning, their piety, their zeal, and their art, were still in full freshness of vigour. The façades of their colleges fronting the street are decorated with gateways, towers, and embattled walls, more after the fashion of feudal castles; but no sooner do you enter the courts, quadrangles, and clois-

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ters within, than their real conventual character becomes apparent. The principal features in these colleges are the chapels—more properly churches in size—which vie with each other in richness of decoration; and the hall, or common dining-room, generally a stately apartment, with walls and ceilings of carved oak of the richest Gothic forms, and adorned with portraits of founder and benefactors. Nor must I omit to mention the gardens attached to each college, where velvet lawns and noble trees relieve the grey tones and angular forms of the buildings, and where sheltered lonely nooks invite scholastic meditation. How happy a lot to pass the most ardent years of youth in peaceful solitude amid such scenes, in familiar intercourse with the master-spirits of the past! These impressions, under these circumstances, must be indelible; and I now perfectly understand the many great donations and bequests which Oxford has received from olden times down to the present moment; nay, the great, sometimes extravagant, attachment of so many Englishmen of the higher classes to everything ancient, in political and social life, may perhaps be closely connected with their impressions of early youth.

As I wrote this in 1835, I little thought that I should have the good fortune to visit this beautiful city twice more, and for a longer time, in 1850. On the first occasion I repaired to Oxford by the gratifying invitation of the Archæological Society, whose meeting took place from the 17th to the 21st of June. These few days will never be forgotten by me. Being most kindly invited by the Rev. Dr. Chaffers, Principal of Brazenose College, to take up my residence in the college, I led for five days the life of a professor of that university, and thus became thoroughly acquainted with it—convincing myself that these learned gentlemen, in their cultivation of the mind, run no risk of unduly neglecting the nourishment of the body. And, as one not totally inexperienced in such matters, I am ready to confess that, while the presence of numerous individuals of the highest attainments gave these dinners an intellectual relish which cannot be over-estimated, yet that the roast beef of Oxford has attractions of its own which I never found equalled elsewhere. Among those individuals with whom I was acquainted previously, I need only mentiom Mr. Ford, Professor Müller, Mr. Murray, and Mr. Cunningham; while among the new acquaintances I may include Dr. Wellesley, Mr. Johnson, the Professor of Astronomy; Mr. Coxe, the Librarian

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of the Bodleian Library; and Mr. Fox Strangways, brother-in-law to Lord Lansdowne.

Among the papers read on the occasion, I was particularly gratified with that on the study of Archæology, by my friend Mr. Newton of the British Museum, and that on the Cathedral of Oxford, by Professor Willis of Cambridge. The fête that gave me most pleasure, however, was an evening party, at which ladies also were present, held in the hall and neighbouring gardens of Exeter College, the latter being illuminated, and which, in combination with the mediæval architecture of the buildings, formed a most delightful picture. Here the numerous guests were seen wandering at their ease on velvet lawns, or gathered together in various-sized groups, all united in one feeling of enjoyment and interest. Among the numerous objects of art, antiquity, and literature which were displayed on this occasion, I was particularly struck by several MSS., with drawings and miniatures of great value in the history of art, belonging to the celebrated collector Sir Thomas Phillips. As these few busy days allowed me no leisure for the study of the illuminated MSS. bequeathed by Mr. Douce to the Bodleian Library, I was the more grateful to Professor Johnson, whose congenial tastes soon led to a closer intimacy between us, for an invitation to return in the month of August, and take up my residence under his roof, where I accordingly spent eight very delightful days in the study of these objects, and in the company of his amiable lady, and that of Professor Müller.

It would be in vain for me to attempt to describe any of these grand institutions particularly, on each of which, with their external beauty and internal treasures, a volume might be written. I will only observe that the most imposing of all, from its extent, is Christ Church College, founded by Cardinal Wolsey. Over the entrance of the façade, which is 400 feet long, and of a proportionate height, rises a vast bell-tower; passing under this you enter a quadrangle, corresponding with the proportions of the façade, which is peculiarly striking. Examples like this, and like the palace of Hampton Court, prove that Wolsey, how much soever may otherwise be objected to him, was a man of a very magnificent spirit. An entrance-hall, leading to the great dining-hall on the right of the quadrangle, is remarkable for great richness and delicacy of architectural decoration; a single slender

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pillar supports the roof, and branches off into the lightest forms of groining, like the leaves of a palm-tree. The buildings belonging to this college are of great magnificence and extent, while the Christ Church gardens are the finest in Oxford. Of a rather numerous collection of paintings bequeathed by General Guise to this college, the greater part are of little importance. Among a series of pictures of the Tuscan school of the 14th and 15th centuries, which is a rarity in England, there are, however, several worthy of notice—the painters of which are in part erroneously given; of some of them I was able to tell Professor Buckland, with certainty, the real masters.

A picture by ANNIBALE CARRACCI, painted in a masterly manner, offended me by the vulgarity of the idea. The artist has here represented himself, and the other Carracci, as a family of butchers.

Many others, once excellent pictures, excited a painful feeling in my mind by the manner in which they have been injured by cleaning. Among some fragments, said to be of Raphael's cartoons, a female head, from the Murder of the Innocents, is the most interesting, and has the greatest appearance of being genuine.

During my second visit in 1850 I was introduced by Professor Müller to the celebrated philologist Gaisforth, Dean of this college, who had the great kindness to show me the collection of drawings by old masters, bequeathed also by General Guise to this college, and preserved in a set of portfolios. As I entirely agreed with Passavant's opinion of the best of these—having his work by me at the time—and as I had not the time to take notes myself, I avail myself of some of his remarks.

RAPHAEL.—Three boys carrying a fourth to a tub; on the tub another boy is seated, supported by two more. A very beautiful pen-sketch.

Several coloured heads on canvas, probably designs for hangings, are of the school of Raphael. The same may be said of six leaves with proportions of men, women, and children, erroneously ascribed to Andrea Verocchio.

Portrait of Raphael, at the age of about 20 years, probably drawn by some youthful friend of his of no high artistic merit.

GIULIO ROMANO.—A Bacchanalian scene: a beautiful drawing of circular form, with several sketches of vases.

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PERINO DEL VAGA.—A large drawing of numerous figures for an ornament in stucco; finely drawn with the pen. Another drawing for a richly decorated candelabra.

POLIDORO DA CARAVAGGIO.—Pen-drawing for his so-called maschera d'oro; and some friezes by him and Maturino.

MASACCIO.—An undraped male figure; a study from nature, heightened with white. Very beautiful.

LEONARDO DA VINCI.—The Virgin and Child, half-length figures, half the size of life: a masterly drawing in black and red chalk. Two leaves with slight drawings on each side of strange and not easily understood allegories, the chief import of which appears to me the persecution of Virtue and Truth by the different Vices. A leaf with studies for a machine. A small horseman about to pierce a prostrate figure—on the reverse, drawings of crossbows.

A very fine portrait of Lodovico Sforza, in black chalk, life-size, also attributed to Leonardo da Vinci, but probably the work of one of his best scholars.

MICHAEL ANGELO.—Slight pen-sketches for the Judgment of Minos, according to Dante. Two still slighter sketches. A large leaf with anatomical studies; and the drawing of a façade of a small house.

DOMENICO GHIRLANDAJO.—A standing figure heightened with white.

ANDREA VEROCCHIO.—A man in armour.

BACCIO BANDINELLI.—A combat of naked figures: pen-drawings.

PONTORMO.—A sanguinary combat.

ANDREA DEL SARTO.—A young man with a bundle on his head. A figure in red chalk for the picture in the Capella del Scalzo in Florence.

GIORGIONE.—A large landscape with three young men conversing.

PAUL VERONESE.—A banquet of cardinals. Indian-ink pen-drawing.

PORDENONE.—Amorini carrying on their sport in letters forming the word "Gabrielles." On greenish paper, drawn with pen and bistre.

PARMIGIANINO.—The portrait of the painter Torbido, drawn in red chalk, is the most remarkable of several specimens.

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LODOVICO and ANNIBALE CARRACCI. Beautiful studies in red chalk.

DOMENICHINO.—A beautiful head look upwards, in black chalk, with studies in red chalk.

GUERCINO.—Venus in a shell, drawn by two Tritons: a very large drawing in red chalk.

CARLO MARATTI.—His own portrait: lightly and spiritedly drawn in black chalk.

RUBENS.—A male head, strongly foreshortened, life-size: a masterly study from nature, in black chalk.

VANDYCK.—Sketch for the portrait of a girl.

It is much to be desired, for the sake of the connoisseur, that the above-mentioned drawings should be gleaned from the mass of not genuine or less important specimens, and preserved in a portfolio by themselves.

This college also possesses several MSS. with miniatures. One of them, which is decorated with English miniatures well worthy of notice, I was not able to see. A legend of St. Denys contains very delicate vignettes by a French miniature-painter; probably executed about 1470. The borders are commonplace.

My curiosity was especially raised to see the prayer-book of Cardinal Wolsey, a man famed alike for his wealth and his love of the arts. It disappointed my expectations, however. The pictures in this folio volume, some of which are entirely from compositions by Albert Durer, and all of which show the decided influence of his school, though cleanly executed, display but little taste. The letters F. H. on the one refer doubtless to the artist. The borders with flowers, &c., in the Netherlandish taste, are very pretty, but by no means of the first class as specimens of ornamentation. The armorial bearings and motto of Cardinal Wolsey frequently occur.

In the library of Christ Church College is the antique marble group of a female figure and a boy, found at Pella in Greece. Unfortunately the surface is so injured that no idea can possibly be formed of its original state.

Among the chapels of the different colleges, that of Merton College occupies the first place in point of architectural interest. It was completed about 1280, and displays in the interior fine proportions, and forms of the noblest Gothic taste. The groining, especially, is of fine effect, and the windows still retain

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beautiful painted glass. The roof, however, as is often the case in the English Gothic churches, is of wood. My amiable and learned friend Professor Müller, who accompanied me, made me acquainted with the discriminating architect to whom the restoration of this edifice is intrusted, and also with a Fellow of the College, who is occupied in adorning the walls of the same with paintings. I was gratified in finding a man of talent, and of correct feeling for that ecclesiastical style of painting which, in such buildings, is the only legitimate style, and the more rejoiced to see such a work in progress, as showing that the unfortunate prejudice which has banished art from the service of the Church, by which all cultivation of genuine monumental art has been hindered in England, is now at last giving way.

Among such buildings in Oxford as are not Gothic, the Radcliffe Library is, in my opinion, the foremost. This is built of hewn stone, with a fine dome, presenting both within and without a most imposing effect, and grouping admirably with the neighbouring buildings. The view from the dome, which is easily ascended, over town and surrounding country, is very fine. Among various antique marbles preserved in this building, the two beautiful specimens from Adrian's villa at Tivoli, presented by Sir Roger Newdigate, are very remarkable. My attention was particularly caught by a relief, let into the wall, representing Ugolino and his sons in the tower, the spirited invention of which may be decidedly attributed to MICHAEL ANGELO.

Of the buildings in Oxford erected in the Italian style, the theatre, one of the most successful works of Sir Christopher Wren, is the most worthy of notice.

The various ways by which the feeling of attachment for these colleges is evinced by those who have been reared beneath their roofs was proved to me in the form of one of the finest RUYSDAELS I have ever seen—a legacy to Worcester College. Mr. Farrer, the picture-dealer in London, directed my attention to this. Accordingly, having procured the kind introduction of Mr. Wyatt, in whom I found a most obliging companion, I examined this large landscape with the utmost interest. In the centre rises a superb oak-tree, which, with other trees in the middle distance, is indistinctly reflected in a dark piece of water, overgrown with aquatic plants in the foreground. Upon a corn-field, near a sandhill on the right, falls a gleam of sun, which also strongly illumines a cloud

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in the beautiful sky, while others seem to threaten rain. Some views of the distance here and there, through vistas, are particularly charming. This picture, which is equally attractive for poetry of sentiment and marvellous truth of nature, is carefully treated, and of singular freshness.

I proceed now to describe the collections of art in the University galleries. The stately building adorned with pillars, which was erected by the well-known architect Mr. Cockerell, and in which these collections are preserved, was built partly by a legacy bequeathed by Dr. Francis Randolph, and partly by the University funds.—I take the sculptures first: these consist principally of the so-called Pomfret statues, which once formed part of the celebrated collection belonging to Lord Arundel, and were presented in 1754 by a Countess Pomfret.

The majority of the 129 specimens—two more modern busts inclusive—are much mutilated, and are also originally works not of the highest order of the later Roman time; a small number, however, are either of Greek origin, or, at all events, fine works of the best period of Roman art. Many of the last mentioned, which are rather stowed away than placed in a kind of cellar, deserve closer attention and a better position. The following struck me as particularly interesting.

The colossal statue of Cicero (No. 10): a work of happy conception, of peculiar and fine cast of drapery, and admirable workmanship.

The torso of an Apollo Sauroctonos: of good workmanship.*

The torso of an Esculapius, half life-size: remarkable for well-cast drapery.

A stelé, with a mourning female figure of beautiful and speaking action and admirable style of drapery, with two small figures.

Part of a frieze (No. 97), with a combat between a horseman and a footman. The beautiful and animated motives, and the style of relief, which shows affinity to the monument of Lysicrates, bear witness to a Greek artist.

The lower part of a draped statue (No. 89), entitled a Venus, and rightly so (the upper part being a bad restoration): about two-thirds life-size, and resembling in action and workmanship the statue of the Farnese Flora at Naples, which I also consider to be a Venus.

* Where the numbers are not given they did not appear on the marble.

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The torso of a female statue (No. 86) indicates a Greek chisel, both in the original and beautiful cast of drapery, and in the good workmanship.

The torso of another female statue (No. 61) is remarkable for its beautiful action, for the well-formed feet, and for a drapery of very delicate material.

A sacrificial procession in relief (No. 63). Very much blunted by the destruction of the surface of the figures; but nevertheless well worthy of attention for the beauty of the motives.

The torso of a small Minerva is very characteristic.

The most important object here, however, is a female bust, the fragment of a statue; the drapery covering one breast. The largeness of the forms and the treatment of the marble show a decided affinity to the sculptures of the time of Phidias, which my friend Mr. Newton was the first to point out. A plaster cast which he had taken of it has since rendered this beautiful fragment more known.

Next in importance are two seated female figures. The one called Melpomene (No. 1). The head corresponds with the name in the fine expression of grief, and, with the exception of the nose, is antique. The other, called Clio (No. 3), is an antique torso of great animation.

Finally, I may remark that four circular altars, which are classed as Roman in the printed catalogue, correspond so entirely in form, and in the ornaments of oxen-heads and garlands, with those found in Delos and Olympia, that I have no doubt of their being of Greek origin.

Besides these original antique marbles, a fine collection of casts from the finest antiques are also preserved here; presented by various public-spirited individuals, among whom Lady Chantrey, the widow of the eminent sculptor, is foremost.

Of modern sculpture there are also many examples.

A contemporary bust of King Henry VIII., which forms part of the donation of the Countess of Pomfret, is very animatedly conceived, and of good workmanship.

Of the English school of sculpture of the present time the chief specimen is a bronze cast of the finest work that has been produced of the ideal tendency—namely, the shield of Achilles, by Flaxman; while the realistic style is richly represented in a number of busts by Sir Francis Chantrey, some in marble, the

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rest in plaster—also presented by Lady Chantrey. It must be interesting to the young Oxonians to have this opportunity of becoming acquainted with the great celebrities of the last two generations, and in so worthy a form.

I next proceeded to examine the pictures which are placed in a stately and well-lighted gallery. Among the pictures bequeathed by Mr. Fox Strangways, here are some specimens of the Tuscan school of the 14th and 15th centuries, well worthy of notice.

SIMONE MARTINI, called SIMONE MEMMI.—1. A Crucifixion, with St. Peter, who is nobly conceived, and St. John, on either side.

2. Also a Pietà, a companion picture.

SANO DI PIETRO.—The Virgin and Child; two saints, and two angels. An indubitable picture to all acquainted with the master.

BENOZZO GOZZOLI.—An Annunciation of very original conception. Of the earlier time of this admirable master.

FRA FILIPPO LIPPI.—The procession of Virgins to the Temple of Belus; a very rich composition. The delicate heads and graceful motives lead me to attribute this to his earlier time.

DOMENICO GHIRLANDAJO.—I am inclined to attribute to this master the fine portrait of a youth, here assigned to Masaccio.

Two very unaffected portraits of boys in profile, also bearing the name of Masaccio, are decidedly not by him, though I know no master to whom I can assign them.

LORENZO DI CREDI.—The Virgin and Child. Of delicate feeling, but unusually pale in the colours.

The period of Raphael is represented by copies from the cartoons in Hampton Court, by Henry Cooke.

There are also some valuable works of art among the other pictures. But by far the most precious contents of this building is the collection of drawings by RAPHAEL and MICHAEL ANGELO, purchased by subscription of Mr. Samuel Woodburn for 7000*l.*; no less than 4105*l.* being contributed by the present Earl of Eldon. These drawings are well placed in a light and lofty apartment—70 ft. by 28 ft.; nevertheless they would have been seen to far greater advantage had they been arranged according to the different periods of the masters, which—especially in the case of Raphael, of whom there are 162 specimens, very few of which are questionable—would have given an interesting view of his development, both as regards his art in general, and also his powers of drawing in particular. I have only space to notice

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those which appeared to me most characteristic of Raphael—adding the period to which they belong where I did not find it given in the Catalogue. I adhere to the numbers in the Catalogue as published by Mr. Fisher, Keeper of the University galleries. As that is easily to be had, I feel it superfluous to repeat here the description of subjects and measurements, and the collections whence each drawing was derived.

2. The Resurrection of Christ; a bistre drawing heightened with white, a rich composition, containing no less than ten guards. Judging from the character of the forms and the very dramatic motives, it belongs to the latter part of the third or Roman period.

5. The Almighty surrounded with angels; pen studies of most broad and masterly execution for the ceiling picture of the Almighty appearing to Moses in the burning bush, in the Vatican; therefore executed in 1512. The impression made upon Raphael's mind by Michael Angelo's subject of the Almighty surrounded with angels, in the Creation of Adam, is here very obvious.

9. The well-known study for the Disputa, executed with the silver point on tinted paper; on the reverse side of which is a Sonnet by Raphael. This drawing interested me much for the slight but feeling sketch of the graceful figure of the kneeling youth. We see here the first realisation of the form as it arose in his mind.

17. Study of a head and hand, in pen and bistre. The feeling and form of the enchanting head agree so entirely with the style of the Sposalizio, that this drawing may be assigned to 1504.

19. The Virgin with the Child and St. John; study for the picture called the Madonna in green, in the gallery of the Belvedere at Vienna; therefore executed in 1505. The treatment is very soft; the children slightly indicated.

21. A delicate and careful study for the St. George in St. Petersburg; therefore executed in 1506; silver point upon tinted paper. Unfortunately cut out.

24. The Adoration of the Kings. Essentially the composition for the centre portion of the large tapestry in the Vatican; in bistre heightened with white. In spite of its injured condition the hand of Raphael is very evident here. This drawing, therefore, assumes a value as the only existing proof of this composition being by Raphael's own hand, which, it is well known, is not the case with various of the cartoons of this second set of the Life of

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Christ. It belongs therefore decidedly to the end of 1518, or beginning of 1519.

27. Men in combat; a very spirited pen-drawing, which is called a study for the fresco picture of the Victory over the Saracens at Ostia, in the Vatican. I am of opinion, however, that Raphael executed this drawing for some other purpose, and only later availed himself of it in part for this picture. The figures have those slender proportions which Raphael adopted from the Florentines, and which he only retained for a year after his residence in Rome, where he in turn adopted the shorter and more compact forms of the Roman people, as is strikingly seen, for instance, in the cartoon of the Death of Ananias in 1515. The drawing under our notice, if a study for that picture, could scarcely be earlier than that date. It departs, however, very essentially from the corresponding group in that.

29. Study for the composition of the Rape of Helen; pen and bistre. The grand and broad proportions of this masterly drawing show that they belong to the later time of the Roman period.

36. Study in black chalk of a young man. Judging from the style of the forms, belonging to Raphael's first period; but very light and feeling.

40. The Virgin and Child, and Baptist. This composition is new to me. The style of the very graceful motives and the slight and spirited treatment indicate the latter part of the second or Florentine period, therefore the first half of the year 1508.

41. Study of two young men; silver point on tinted paper, of the Peruginesque period. The figures have a singular charm, especially the upper, kneeling with outstretched arms.

43. The Virgin and Child, and Baptist; undraped. A very attractive composition of his Florentine period, thrown on the paper with spirited slightness.

44. Studies of two heads and two hands; silver point on tinted paper. As appears from a small slight sketch of the Battle of the Standard from Leonardo da Vinci's cartoon, executed during his first residence in Florence. The conception of the forms show already the aim at greater truth of nature, which he especially acquired in Florence, while he still retained the chaste character of his Peruginesque period. Both these qualities are seen in the youthful head. 1504.

46. Study for the youthful Phrygian Sibyl in the picture in the

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church della Pace. In red chalk. Of marvellous depth of feeling in the head, and as spirited as it is softly and broadly treated. 1514. On the reverse, an angel and a half-length figure from the same picture.

50. Drawing of the statue of Minerva and of three other statues for the School of Athens; with silver point on tinted paper. A masterly drawing. 1510.

51. Portrait of Raphael at the age of 16 at the utmost; therefore executed at the latest in 1499. Black chalk, heightened with white. A real treasure, as bringing before us this wonderful genius in the first poetical freshness of his youth, and also proving with what power and freedom he already delineated and conceived the appearances of nature. A good representation of this drawing is contained in Passavant's illustrations for his Life of Raphael.

56. Moses and the sons of Levi (16th chap. of Numbers); bistre, heightened with white. An admirable, and, to me, new composition from the middle time of his Roman period. Slight and spirited.

58. Jacob wrestling with the angel; bistre, heightened with white. A spirited composition, contemporary with the drawing for his Bible, and therefore probably about 1516.

60. A slight, but broad and masterly pen-study for the picture of the Crossing of the Red Sea, and therefore of the same time.

61. Two young men with musical instruments; silver point on tinted paper. Of his Peruginesque period, and very true in feeling.

63. A mother nursing her child; bistre. Very natural: about 1505.

66. A woman with a burden on her shoulder, and another helping a man to raise a burden on his shoulder; pen and bistre. The beautiful, full, and undraped forms indicate the earlier time of the Roman period.

68. The Virgin reading. Pen-study for an Annunciation; probably of the latter part of his Florentine period, about 1507.

70. Entrance of Cardinal Giovanni de' Medici (Leo X.) as Legate in Florence; pen and bistre. I agree with Passavant that the invention and execution of this otherwise very fine drawing belong to Francesco Penni.

75. Tobit and the Angel; on tinted paper, with silver point. Study for that part of Perugino's altar-piece for the Certosa at Pavia which Raphael executed, and which is now in the possession

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of Duke Melzi of Milan. Of delicate feeling for nature, and most elevated in the expression of melancholy in the head of the angel; about 1501.

79. A little kid brought into a room for sacrifice; bistre, heightened with white. Very interesting as an idyllic representation. Of singular animation and grace, and admirably drawn.

83. Study for the Evangelists and a kneeling saint. Very broad and masterly, with indications of the masses of light. Roman period.

86. Sketch for the upper part of the Disputa; in two rows. A slight and most masterly pen-drawing in bistre, heightened with white, and the more interesting because some of the motives, as for instance that of the Christ, differ from the fresco picture, and yet are not less beautiful. 1509.

89. Various studies for the Entombment. Below, the two figures carrying the body; above, four heads. Very feelingly drawn with a broad pen. 1507.

93. Study from nature for two of the figures on the steps in the School of Athens; pen, on brown paper. The Medusa head also on the shield of Minerva is here. Most masterly. 1510.

94. Various studies for figures, architecture, &c., which I mention on account of the admirable back view of a figure.

95. Seven young men drinking wine at a table; silver point on tinted paper, and heightened with white. I consider this drawing to be a study from life for a Last Supper, of the latter part of the Florentine period, about the beginning of 1508.

The Virgin embracing the Child. As graceful in invention as it is admirable in drawing. The touches of white are some of them recent.

99. Study of a woman. Very feelingly drawn; about the period of the last-mentioned pen-drawing.

101. Tritons, nymphs, and children. In all ten children. Pen-drawing. This spirited composition shows the influence of Andrea Mantegna's well-known engravings of similar subjects. This is most apparent in the Triton figure leaning back. I am not disposed to agree with Passavant in assigning this to a scholar of Raphael. Judging from the motives and character of form, it belongs to the period of the Galatea, and therefore within the year 1514.

102. An apostle for the Disputa, and other sketches, in black chalk, heightened with white. Of masterly execution. 1518.

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103. Study from figure of a kneeling young man, probably a St. Stephen; silver point on tinted paper, and admirably drawn. Judging from forms and motives, it appears to me to belong to the Florentine period; about 1506.

104. Nymphs and tritons, eight in number; of the most animated motives; for a silver vessel. Broadly and fully drawn with the pen and most masterly in character; about 1514.

108. Two monks with books, and two lion's heads. Lightly and spiritedly drawn with silver point on tinted paper; about 1505.

109. Two studies for the Virgin and Child. Of the latter part of the Florentine period; therefore about 1508. The Child in one of them shows affinity in motive with that outstretched on the lap of the Virgin in Raphael's picture in Lord Ellesmere's collection.

110. The Coronation of the Virgin; doubtless a sketch, though altered in some respects in the cartoon, whence the tapestry was executed which, on occasions when the tapestries were hung in the Sistine Chapel, took the place of the altar-piece. A masterly pen-drawing, of 1515 or 1516.

113. The Virgin reading a book; the Infant standing before her. A very feelingly executed drawing, showing affinity in form and feeling with the Madonna picture before mentioned in the Belvedere, and therefore executed probably about 1505.

115. Hercules Gaulois, or Eloquence. The discoursing of Hercules in the centre, and its effect upon his hearers, are very dramatically expressed. A pen and bistre drawing, heightened with white, and most carefully drawn. It may possibly belong to the later Roman period, about 1515-16. I am not disposed to agree with Passavant that it is by one of Raphael's scholars—perhaps Francesco Penni.

116. Christ with the Woman of Samaria. A very spirited drawing, which, judging from the freedom of the motive and the fulness of the forms, may possibly belong to the earlier Florentine period, about 1505.

117. The Adoration of the Shepherds. A rich and admirably drawn, but somewhat cold composition; probably, as Passavant surmises, by a scholar of Raphael—perhaps Francesco Penni.

118. David giving his last directions to Solomon. A beautiful pen-drawing, perhaps originally intended for one of the illustrations of his Bible.

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119. A Pietà; a beautiful and slight composition, drawn with the pen, of the time of the Entombment in the Borghese; therefore about 1507; bearing a strong similarity to the drawing purchased from the collection of the King of Holland, for the Louvre.

120. The two undraped figures from the Borghese Entombment, which are carrying the body; carefully drawn with the pen, and obviously from nature. The body itself only slightly indicated for the sake of the action of the figures. Very interesting.

121. The Virgin with the Child, and the Baptist. A very beautiful pen-sketch for the picture of the Madonna del Cardellino, in the Tribune at Florence; therefore about 1506. But instead of the bird a book is here given, and the Baptist is in a quiet position.

124. The Entombment; a rich composition totally differing from the Borghese Entombment, but equally beautiful in motive, and of the same period; in red chalk.

128. Samson rending the Lion. A broad pen-drawing, and, judging from the short proportions of the figure, of the late Roman time.

129. The Virgin and Child. Pen-drawing. The mouth has still the form peculiar to Perugino, but the eyes have already the drawing peculiar to Raphael. Of great charm of expression; about 1503-4.

131. Slight but most feeling pen-sketch of Adam, for the Fall; known by Marc Antonio's engraving. The slender proportions and the graceful motive assign this composition to the first part of the Roman period, about 1509. On the reverse is an Entombment, erroneously termed the Death of Adonis.

144. The Presentation in the Temple. This I must decidedly attribute to Giulio Romano. The picture executed from this drawing, though with many alterations, is in the gallery of the Louvre.

151. Figures in lively combat; nine on one side, eleven on the other. A spirited pen-drawing, here denominated Studies for the Victory over the Saracens at Ostia. The same observations apply to this that I made on No. 27.

152. Various admirable studies, drawn with the pen on both sides of the paper, for the St. Catherine in the National Gallery, and therefore doubly interesting for England. Also five children of singular grace. 1506.

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155. A study for Melpomene, in the fresco of Parnassus in the Vatican. A pen-drawing of great feeling. 1510.

157. Two studies for the Virgin and Child, on each side of the paper. That, and the Child especially, on the reverse, shows much affinity with Raphael's Virgin and Child from the Solly collection in the Berlin Museum (No. 141). 1501.

159. The angel appearing to the shepherds. A very feelingly executed pen-drawing. Also a drawing in the same style on the reverse.

160. Study for the back of the female figure in the Heliodorus; and on the reverse two studies for the woman holding two children in her lap in the same picture. These first-rate studies from nature, in black chalk, are particularly interesting, as showing, from various accidents in the drapery, afterwards suppressed in the picture, that Raphael on such occasions adhered faithfully to the model in every respect, and reserved the simplification and idealising of the subject for the picture.

161. Two small landscapes on one side, a third on the other side of the paper, slightly drawn with the pen. I mention these as specimens of the true feeling for nature with which Raphael conceived such subjects. They belong, as also a charming head on the reverse, to his first period.

MICHAEL ANGELO'S DRAWINGS.

1. The Last Judgment; most admirably executed with the pen and bistre, and treated with reference to picturesque softness and effect. Only Charon in his boat is of another colour. 1532.

2. A study of a Holy Family returning from Egypt. Chiaroscuro oil-colour upon wood, with indications, in some parts, of the garments upon the undraped figures. Of most masterly execution in his later time.

3. The whole ceiling of the Sistine Chapel, leaving out some pictures at the flat top of the arch; in pen and bistre, executed by the well-known miniature-painter, Don Giulio Clovio. Of the greatest interest.

10. A male head of the most malicious character. The face executed with singular mastery in red chalk; cap and dress only slightly indicated.

12. The Crucifixion, with an apostle on each side: an admirably executed study in black and red chalk. Judging from the broad and short proportions, and the conception of single forms, of the time of the Last Judgment—between 1532 and 1540.

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17. Study from nature for one of the figures for the monument of Lorenzo and Giuliano Medici. Of masterly execution in red chalk, with the picturesque softness peculiar to Michael Angelo. About 1526 or 1527.

18. An old woman with a child; with the reed pen and of fearful truth.

19. Three men—one of them a soldier—in animated quarrel; of singular vivacity.

25. A female figure; study from nature in red chalk; very grand in motive, and at the same time very soft and picturesque in execution.

26. A masterly pen-drawing for one of the Sibyls in the Sistine Chapel. About 1509 or 1510.

27. A study from nature for his statue of David before the Palazzo Vecchio; in red chalk, with delicate modelling of the separate portions.

28. Study from nature of the prophet Jonah in the Sistine Chapel. Of masterly execution, in black chalk; very careful. About 1509-10.

29. Studies of horses, especially for that of St. Paul, in the Conversion of that Apostle, in the Pauline Chapel, with pen and black chalk. A horseman, only slightly indicated with the pen, is particularly spirited. About 1549.

32. Study from nature of a female head, in red chalk; showing his characteristic manner in the conception and delicacy of modelling.

33. Various studies for Samson slaying the Philistines; very masterly, but the very broad forms, and exaggerated actions, indicate his late time—about 1550.

34. Soldiers fighting, and the Conversion of St. Paul. Of masterly execution, with the pen and bistre; about 1549. The supposition that the fighting soldiers were a study for the cartoon at Pisa is erroneous, this cartoon being executed at least forty-three years earlier, when Michael Angelo still adhered to the slenderer proportions of the Florentines.

35. A female portrait in profile, finely drawn in red chalk; very interesting as showing to what extent even such subjects as these were imbued with the austere and elevated melancholy peculiar to him, and apparent in some of his sonnets.

36. A careful drawing in black chalk, here taken for a Virgin

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and Child. From the age of the woman, however, I am inclined to consider it Elizabeth and the infant Baptist. The singing angels recall forcibly the already-described picture by Michael Angelo belonging to Mr. Labouchere.

38. The gigantically treated Samson, with Dalilah cutting off his hair. The invention is very peculiar; motive and forms very grand; and the careful execution in red chalk masterly. Of the same time as the ceiling of the Sistine Chapel—about 1510-12.

42. A study for the Adam in the picture of the Creation of Eve in the Sistine Chapel. Of masterly execution in black chalk. About 1510.

43. First sketch in black chalk for an Annunciation; of very peculiar motive.

44. The Crucifixion; carefully executed in black chalk. Of the same period as the Last Judgment.

45. The Descent from the Cross; a rich and very carefully executed drawing in red chalk, which, in the prominence of the forms and in the exaggerated violence of the motives, recalls the frescoes in the Pauline Chapel.

46. Various sketches in black chalk, on three different sheets, from the New Testament. Some of them very beautiful.

48. Two rich groups; studies of the picture of the raising of the Brazen Serpent, in the Sistine Chapel. Distinguished both for the fulness of the original invention, and for the soft and masterly finish.

49. Various studies for David and Goliah. Pen and bistre. Judging from the forms, rather earlier perhaps than the Sistine Chapel.

50. Michael Angelo, and his friend Marc Antonio della Torre, occupied on anatomical studies, with a dead body. We have here brought before us, in the master's own hand, the scientific researches which Vasari mentions, and which gave him the precedence before all his contemporaries in knowledge of the human structure.

52. Study for three figures from the Conversion of St. Paul. This bistre drawing forcibly realises that magnificent power which the Italians term "la terribilità" of Michael Angelo.

53. Various studies of male and female heads, in red chalk, treated with the stump with the greatest mastery.

54. A woman playing with a child standing on her knee; study from nature for one of the figures in the Genealogy of

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Christ, in the Sistine Chapel. Admirably characteristic in the decision of the motives.

56. A demon carrying off a man. Study for the Last Judgment. Admirably executed in red chalk.

58. Study for one of the figures in the ceiling of the Sistine Chapel; broad and spirited in red chalk.

61. Studies for various figures in the lower part of the Last Judgment. Carefully executed in red chalk.

62. Various studies: a male figure in red chalk; the rest with the pen and bistre, thrown on the paper with uncommon spirit.

64. Study from nature of a man with open mouth. Of surprising vivacity, and executed with great detail in red chalk.

67. The Descent from the Cross; a very grand and original composition of ten figures, admirably drawn in red chalk.

71. Various studies for the monuments of the Medici. Of the most masterly execution with the pen.

72. Study for one of the figures on the same monument, which exhibits the master in the full power of his art; admirably executed with pen and bistre. Also various studies on the reverse deserve notice.

78. A naked Cupid, of most careful execution in black chalk. Very interesting as displaying the original manner in which the master treated the subjects of antique art, and also the grace peculiar to himself which he imparted to them.

79. The head of a Cupid; of masterly finish in red chalk, and breathing an elevated feeling of earthly enjoyment. Whether these two last studies were intended for the statue of the Cupid which he buried and then disinterred, and which was admired as an antique, is a question which I leave to its own merits.

ASHMOLEAN MUSEUM.

Among the multifarious objects belonging to the different departments of science and art preserved in this collection, the following three especially attracted my attention:—

The celebrated "Alfred Jewel," a small piece of gold, ornamented with delicate filigree work, and with letters of contemporary character forming the name Alfred. The use of this relic would be difficult to conjecture.

A Bestiarium, small folio. Judging from text and pictures, executed about 1200, in France. This is the most remarkable, in

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an artistic sense, of all the works now called Zoologics which are known to me of this kind, of so early a period. The greater part of the pictures—of which each page contains three, one over the other—are representations of animals of the most various kinds, and some of them very true to nature. Frequently they are shown fighting with men, and in some of the pictures the latter predominate—for instance, in pp. 26 a and b. The drawing is tolerably correct for the period, but the proportions of the human figures generally too long. The execution, which is in very beautiful body-colours of light keeping, is very clear and precise; the colouring of the animals, however, quite arbitrary. The ground is golden throughout. Some figures of knights display the chain armour and the same form of shield as in the Bayeux tapestry. Late antique forms, as in the Carlovingian MSS., are seen in the architectural accessories. True to the spirit of the middle ages, this MS. so far partakes of the character of the religious MSS. of the day that it commences with the creation of the world, the Almighty being represented in the mosaic type of Christ. Also, before the animals commence, the Almighty is again represented in an almond-shaped glory, giving the benediction according to the Latin rite. I proceed to mention a few of the most remarkable pictures. The death of the unicorn in the lap of the Virgin; the little pig under a tree, p. 36 a, which is conventionally formed entirely of flourishes; and two eagles, p. 56 a, which are of surprising truth of nature. P. 95 b, at the commencement of the treatise 'Ysidor di natura hominis,' is a monk writing, under an archivolt.

The French romance of King Arthur, folio, two columns, with vignettes, drolleries, and border ornaments, of very mediocre artistic character; executed in France, probably about 1320-1330. A portion is missing at the end.

THE BODLEIAN LIBRARY.

This library is contained in a building called the Schools, which attracted my attention by the beauty of the principal proportions, as well as of the separate features. It is built in the old English style, and forms a quadrangle. Here the academical examinations have long been held, and over doors in the quadrangle, leading to the respective apartments, are the names of the seven liberal arts. In the upper stories is the celebrated

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library founded by Sir Thomas Bodley, and called by his name; the MSS. adorned with ancient miniatures, here preserved, were one of the many inducements for my visit to Oxford. Here I met with kindness similar to that which I received at the hands of the librarian of the British Museum. Dr. Bandinell, whom, in spite of his advanced age, I still found very vigorous, received me with great politeness, and presented me with a copy of Douce's illustrated Catalogue, published by the trustees of the Bodleian Library in 1840, which is of the utmost value to me in my studies. The sub-librarian, Mr. Cox, devoted much of his valuable time in showing me all the works adorned with miniatures, whether MS. or printed, so that I was able to make memoranda of all which appeared to me worthy of particular notice. Both this gentleman and Professor Johnson, who has deeply studied the subject of miniatures, gave me the whole benefit of their knowledge in lightening my labours, for which I beg here to return my warmest acknowledgments. I am sorry that the limits of this book prevent my noticing any but such MSS. as appeared to me particularly important in some respect or other.

MSS. WITH MINIATURES IN THE BODLEIAN LIBRARY.

I proceed to describe the miniatures in the same course as those in the British Museum, taking first

THE BYZANTINE.

By far the most important is a MS. of the Acts of the Apostles and the Epistles of the Catholic Canon of the 12th century (Bodl. Canonici Græci, No. 110), written in octavo, on parchment, in an elegant Greek running-hand. This is remarkable as proving how long the antique style of painting, both in spirit and in mechanical process, was preserved in purity. Of the peculiarities of the Byzantine school there is hardly anything here except the gold ground. The pictures of the Apostles, St. Luke, St. James, St. Peter, St. John, St. Luke a second time, and St. Paul, each of which fills a whole page, are free and noble in the motives, dignified in character, of correct proportions and proper fulness of the forms, and, what is very rare, with well-drawn hands and feet. The flesh has that brownish tone, the draperies, which are of the purest antique cast, those bright broken tones, which are met with in the paintings at Pompeii. In the same manner, all is executed with great breadth of treatment, and with such firmness and freedom that no previous tracing is to be found underneath, as may be seen in the

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picture of St. Paul, where the colour has come off in many places. This specimen is worthy to be placed by the side of the celebrated Greek Psalter of the 10th century, and the Bible of the Emperor Basilius Macedo, which I saw in the Royal Library at Paris, and which I have already mentioned.

The Homilies of St. Gregory Nazianzen, a folio volume of 282 sheets, in a large minuscule letter, doubtless written in the 11th century (Bodl. Canonici Græci, No. 103). The local Byzantine style is seen in the long proportions and the dark colours; two different hands are, however, discernible. To the first, which is entirely under the bondage of this form of art, belongs the picture of St. Gregory upon the title-page, with the name inscribed in gold, and a large gold nimbus. The conception of the character of head is dignified. He is seated upon a chair, on a slight pedestal, and is writing in a book on his lap. It is remarkable that the foot of a light desk which projects from a press before him is formed of a fish, doubtless in allusion to the early Christian symbol of the Saviour. The framework of the picture already shows the influence of the Arabian taste. The same may be said of the decoration of the title. Nevertheless, two gryphons and six birds in one circle also bear witness to the influence of antique art. The twelve Apostles enthroned, p. 35 a, are not without indications of character, being treated somewhat more in the early antique taste. These proceed obviously from the other artist. On the other hand, the figures in p. 57 a show, by their sternness and stiffness, the first artist again. P. 79 b contains the Nativity and the Annunciation to the Shepherds.

An Evangeliarium (Bodl. Clarke's Cod. Gr., No. 10), small quarto, 167 sheets, in a beautiful small minuscule letter, probably about the end of the 12th century. The Arabian influence predominates decidedly in the ornamentation, while in the pictures two different hands may be again distinguished, one of which is entirely of the late Byzantine conventional class, while the other is formed upon the earlier and better models. The first is immediately seen in the two saints of the title-page, which is elegantly ornamented with arabesques. The canons are divided on each page by three pillars, which are twisted in the centre. In the angles of the pediments, and of the archivolts (both of which occur), are again very pretty arabesques. St. Matthew is by the second hand; the head is dignified, the form good, the colours on a light

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scale. A piece is cut out here. Joseph's Dream and the Flight into Egypt, on the opposite page, are again by the first hand. St. Mark, by the second hand, is of speaking and animated action. The following pictures have, unfortunately, been much injured. St. John, by the second hand, is admirable; he is represented as a dignified old man, inclining forwards, as if listening in inspiration.

Here too I saw the well-known Greek MS. of the New Testament, long in the possession of the Ebner family, at Nuremburg, who, in the year 1819, sold it for the very moderate sum of 120 louis-d'or to Mr. John Payne, an Englishman, who presented it to this library. It is in quarto, elegantly written on fine parchment. To judge by the character of the cursive letters, it is of the 12th century. On the recto side of the binding, which is of solid silver, a piece of ivory, about six inches high, is let in, on which is represented God the Father on a throne, in the mosaic type of Christ, very carefully carved in a refined taste, formed upon antique principles. The circumstance that the Almighty is giving the Benediction according to the rite of the Romish Church makes it, however, improbable that this relief originally belonged to this MS. The many well-preserved pictures which it contains are, in many respects, very important. In some we find the peculiar manner of the Byzantine school already completely formed. The proportions are long, though not so exaggerated as usual; the folds of the drapery narrow and poor; the heads have frequently something typical and stiff in the character; the lights in the flesh are decidedly yellow. Yet much of the antique style is still retained. Many characters are very expressive and dignified; light broken colours prevail in the draperies; the lights and shadows are given not without knowledge, and with a certain breadth. In many motives—for instance, in the Angel releasing Peter—the simple dignity and beauty of the oldest Christian specimens of art are preserved in great purity. From the whole we perceive how much the Italians may have learnt from the Byzantine painters, when their influence over them became more general, after the beginning of the 13th century. Among the many remarkable things which struck me in these pictures, I may mention the twofold representation of St. John the Evangelist. On the same picture he appears once as a youth sitting and writing his Gospel, the first words (Ἐν ἀρχῇ) of which are legible; then he is shown standing, old, and with a grey beard, with his hands

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raised in prayer, in the antique manner, towards a blue segment of a circle, which is meant for heaven, from which the hand of God the Father, giving the blessing, appears. Near it is the inscription ὁ θεολογος Ἰω̃, that is, St. John the Divine. Elsewhere St. John is always represented in the manuscripts before the 15th century as an old man, and it was not till a later period that he was generally represented as a young man. Here we see a very early example of a decided distinction in the two ways of representing him; viz., as young when writing the Gospel, and old as the author of the Revelations. The ornaments which enclose the principal pictures have nothing antique in the forms, and the glaring colours on a gold ground indicate an Arabian influence.

FRENCH MINIATURES.

The Comedies of Terence (Bodl. Aust. F. 2, 13), a small folio, in a very beautiful minuscule letter, one column, with a notice above the prologue that this book belonged to St. Albanus, who suffered martyrdom 286 years after Christ. At most, however, this may be considered a copy of that work made in the 12th century. The drawings, which are executed with the pen and the point of the brush, here and there slightly shaded, show great technical skill, and indicate in every respect some older model of pure antique character. The jewelled ornament on the hem of the antique drapery belongs to the period of the MS., to which also the too long proportions of the figures on the title-page, the too short proportions of those in the vignettes, the small feet, the large and badly-formed hands, and the mechanical uniformity in the antique cast of drapery, belong. As usual with all illuminated MSS. of Terence, the bust-sized portrait of the author appears in a circle on the title-page, supported by two comic actors, while the frontispiece contains thirteen comic masks, in four rows, in an architectural framework of late antique form. In the numerous vignettes, which represent separate scenes from the dramas, the speaking motives of the older MS. are very purely retained. Fear, especially, is most successfully expressed.

A work on Astronomy and Geography, small octavo, with numerous pen-drawings, which, in neatness of treatment, has great affinity with the above-described Terence, may also be of French origin, of the second half of the 12th century. The ground only, and occasionally the frameworks, are coloured. Pp. 1 b and 2 a contain four figures, of which two are kings. In the calendar

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which follows—each month occupying a page—only the three first months have the occupation of the season on the opposite page. Later in the work appear Apollo on the Quadriga, with a crown of golden stars, and Diana on the Biga, with the golden crescent on her head. The vehicles, as in the similar representations in the well-known MS. of Herrad van Landsberg in Strasburg, are, doubtless, according to the fashion of the period, simple carts. Then follow the twelve signs of the zodiac and other astronomical types—for instance, Cepheus as an enthroned king, Cassiope as queen, taken quite in front, with uplifted hands, and the seven stars as circular bust-pictures of seven virgins. The geographical part is very remarkable for the numerous representations, partly of a fantastic character, of men, animals, dragons, and other monsters, and of plants, &c.

The first part of a Picture Bible, from the first book of Moses to the book of Job inclusive, folio. Judging from the character of the pictures, this may have been executed in France, about 1260-70. It has namely the same moderation in the positions, the narrow folds of the drapery, and the same solid body-colours laid on with the brush, which are characteristic of the specimens of the first half of the thirteenth century, while, on the other hand, it displays already that type of the broad heads with the small, mean features, which, according to my observation, does not occur until after 1250. The motives are often graceful. Dark blue and a subdued crimson are the favourite colours. Several hands, and most of them very skilful, may be distinguished. On two stripes of the parchment, on the left of the pictures, are always the explanations. The title-page contains the First Person of the Trinity enthroned, in the mosaic type of Christ, as Creator of the world, the circle in the right hand, the globe, as a disk, in the left. In the corners, which are formed of the almond-shaped glory which surrounds the Almighty, and consists of four segments of circles, are four angels supporting the same. Besides the proper scriptural event, many of the well-known emblematic representations occur here. The pictures are too numerous for me to attempt to enter into any description. Later in the work the Almighty appears frequently in the youthful type of Christ. Another portion of this Picture Bible is in the British Museum, a third in the Bibliothèque Nationale at Paris. All three together form probably the most richly illuminated work of the kind that exists.

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The Apocalypse (Bodl. Canon. Bibl. Latini, No. 62), small folio; the first 50 leaves contain a picture on the upper part, and the text on the lower. Judging from the type of the heads and other signs of art, the pictures may have been executed between 1300 and 1350. They are essentially pen-drawings, in most of which the parchment itself is turned to account, being slightly coloured violet, green, or grey in the lights. Further on they are entirely executed with darker colours; while in some merely the pen-work remains. The invention is mediocre; the spirit of the Gothic period predominates in the actions. The draperies are well cast, and the drawing praiseworthy. P. 1 a, St. John reposing, with the angel appearing to him with a scroll. Both of these figures occur frequently at the sides of the pictures, which they are represented contemplating. Such buildings as appear are in the Gothic taste. At the end is attached a work by St. Bernard de Clairvaulx.

A Roman Missal (Douce, 313), folio, 416 leaves, with a powerful minuscule letter in two columns. Judging from text and pictures, executed about 1350, the last page having been later completed. From the prominent part which St. Francis and St. Clara here play, it appears probable that it was executed for some Franciscan convent in the north of France; most probably in Normandy. This last supposition is strengthened by the circumstance that St. Thomas of Canterbury (à Becket), who was more honoured in this province, which had been so closely attached to England since the 11th century, than in any other part of France, appears in the calendar. In point of beauty, originality, and abundance of pictures, this MS. is one of the most remarkable specimens of the period. The pictures are chiefly executed in chiaroscuro with Indian ink; a beautiful violet is also frequently introduced, and also, though rarely, a green. The compositions are good, the motives free, speaking, and animated; the soft well-distributed folds of the drapery carefully rounded. The already regularly-formed though somewhat depressed mitre, the girding up of the garments, the shoes with the pointed toes, all indicate the period I assign. The colours are applied with a strong glutinous vehicle. Two different hands may be distinguished. To the first may be attributed the delicate pictorial ornamentation of p. 1 b, and of the page opposite. In the centre of the first, in an almond-shaped glory within a lozenge, is Christ enthroned, with the signs of the four Evangelists in the corners. On the border, in eight

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compartments of that Gothic form of which Giotto availed himself in the well-known Campanile at Florence and on other occasions, are the four Evangelists in the corner; between them, at the sides, the Annunciation, the Visitation, the Adoration of the Kings, and the Coronation of the Virgin. In the centre of the opposite page, in quite a similar arrangement, the Crucifixion, with the Saviour just dead—the limbs meagre, but the figure nobly conceived; at the sides the two thieves, the Virgin, and two female saints and St. John. In the border, above, the pelican, the well-known allusion to the Atonement; below, the opening of the graves at the death of Christ; at the sides the New Covenant, as a crowned female with Bible and chalice; and the synagogue, or Old Covenant, as a female with eyes bound—the tables of the law and a broken spear in her hands. In the corners, the Flagellation, Christ before Pilate, the Entombment, and the Ascension. In the calendar that follows, occupying six sheets, appears the second and much darker and more powerful hand, with the use of Indian ink. On the outermost side, in two compartments, above, the occupation of the month; below, the sign of the zodiac. By the same hand are also a large number of very animated and original representations, chiefly introduced into the text as vignettes, or occasionally in the borders, where they have unfortunately been in some measure sacrificed by too close clipping of the leaves. This artist has made use of violet generally for the glories. P. 232 b and the page following are again by the first hand. Below is Christ before Pilate, a rich composition, within a Gothic architecture of very peculiar arches, decorated with small arches; above, the Flagellation of Christ; on the following page the Crucifixion again, with great detail. Besides the thieves, the disciples, and many spectators, are several horsemen, one of whom, an action new to me, is springing forward and blowing the trumpet. Pilate, who is also present, has just written the letters I. N. R. I. Several of the figures—for instance, St. John—are very nobly conceived. The next page contains, above, the Descent from the Cross; and, below, again a rich, very beautiful, and peculiar composition, the carrying away of the body in a large cloth. The page opposite represents the sepulchre—conceived as a large Gothic tabernacle—in which the Entombment is going on. After this follow many vignettes by the second hand, among which is much that is beautiful, especially the expression of pain in the Virgin at the

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Nativity. Martyrdoms of the Apostles and other saints conclude the book.

The Old Testament, from the Proverbs of Solomon to the 2nd Book of Esdras, with the annotations of Lyranus (Bodl. Canon. Bibli. No. 7), folio, 320 leaves, written in a thick minuscule letter in two columns—a transcript of about the date 1390 of a MS. executed in Paris in 1338. In point of artistic decoration it is poor and of but little value. The vignette, of the Judgment of Solomon, and the circular decorations and initials, are, however, worthy of observation.

A Prayer-book (Bodl. Miscel. Liturg.), octavo, 113 leaves, written in one column in a large and beautiful minuscule letter. From the appearance of the Netherlandish St. Lievin in the unornamented calendar, it is probable that it was executed in Picardy, in about 1400. The pictures have that idealistic form of art which preceded the realistic tendency of Van Eyck, and, though not very remarkable, are of some merit. The colours are dull, the grounds coloured, with golden ornaments. P. 13 b, the Crucifixion, with the Virgin and St. John. The border of the opposite page is richly adorned with creeping plants branching out into golden leaves and knobs. P. 22 b, the Annunciation. P. 75 b, the Last Judgment, in a very simplified form, consisting of Christ, with the Virgin and John the Baptist at his side, two angels blowing trumpets, and four heads of bodies rising from the grave. P. 71 b contains the Office for the Dead. The last picture, the Virgin and the Child within a stone enclosure, seated on the ground, and accompanied by two angels, is particularly tender and pleasing.

A Prayer-book (Bodl. Miscel. Liturg., No. 96), octavo, 207 leaves, with a powerful minuscule letter, in one column; judging from pictures and text, written between 1412 and 1420, and probably in Picardy. This is indicated, at all events, by the Netherlandish saints Donatus and Lambert in the calendar, which occupies 12 sheets. Also, the very animated motives in the occupations of each month show the immediate influence of the Netherlands. A tolerably ample indication of space alternates with gold and panelled grounds. With the Annunciation, which occupies the whole of the next page, begins another hand of an ideal tendency and with a more developed feeling for art. This continues up to p. 52 a. The motives are noble and true, the

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very round heads of delicate character, the drapery well disposed, the colours dull and cold. In the somewhat commonplace execution of the decorations of the opposite page, in the taste of the foregoing MS., those larger, beautifully-coloured, fantastic leaves and flowers are introduced, which occur after the year 1400. P. 28 a contains the Visitation; p. 38 a, the Nativity, the Virgin particularly refined. P. 43 b, the Annunciation to the Shepherds, in which a very pretty shepherdess is remarkable. P. 48 a, the Adoration of the Kings, in which the youthfulness of the parties shows the striving at beauty and purity. P. 52 a, the Presentation in the Temple. After this ensues an inferior hand which deserves no further notice.

A Prayer-book (Bodl. Canon. Liturg., No. 75), octavo, 192 leaves, written in a large minuscule letter in one column. Also, probably executed not far from the Belgian frontier, about the year 1420. Every page of this MS. is adorned in the older taste, with small golden leaves. In the pictures a clever Netherlandish artist and a feeble French artist may be easily distinguished. The Annunciation is by the first, in which the window of the room is executed in silver, the rest of the ground panelled. The rich border, although upon a gold ground, is nevertheless entirely composed of soft and beautifully-coloured tendrils and leaves. In the Nativity, which has been much injured, that peculiar German and Netherlandish motive occurs, viz. St. Joseph cooking the Child's pap. With the Flight into Egypt first occurs the French hand. The very rich border ornamentation, with the exception of some small flowers, is treated quite in the older style. The David praying to the Almighty is again by the Netherlandish hand. Here those pointed trees occur which are so characteristic of the miniatures of that time; also, what is very rare, a silver horizon. In the Crucifixion the slender figures of the Virgin and St. John are remarkable for their excellent action. The whole MS. has been much injured.

A French translation of the History by Justin (Bodl. Anch. 2, 29), folio, 125 leaves, written about 1470 in a moderate sized minuscule letter. Although the twelve small pictures which adorn the first leaf, representing events from the history of Semiramis and Ninus, and also the portrait of Justin in a C, are executed by a skilful Netherlandish hand in beautiful colours of a very gummy kind, yet I should not have noticed the MS. on

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this account had not the other pictures been in many respects extremely instructive in the secrets of miniature-painting. It is true that they exhibit a very mechanical French hand, of that school of which the Hours of Anne of Bretagne in the Bibliothèque Nationale at Paris may be considered to have been the highest point of development, but for some reason it happens that the pictures in this MS. were never finished, so that we are enabled to see them in different stages of progress, from the first preparation to the completed picture. Those drawings that are done with the pen are for the most part well composed, and are so lively in the motives, so incomparably more individualized than the finished pictures, that it is obvious they proceed from a far more skilful hand than that of the painter, who by the spiritless and mechanical mode of his execution has greatly diminished their merit. We have here a proof how much, in many cases, the labour of completing a picture was divided. Various unfinished pictures show us that the colouring was commenced with the backgrounds—the sky, earth, water, or room; next came the shadows of the walls and the leaves of the trees, lightly rendered; the figures, as the principal parts, being reserved to the last.

A Prayer-book (Douce, 311), large octavo, 145 leaves, written in a beautiful minuscule letter in one column, on fine parchment. The calendar contains the notice of the Easter feasts from 1488 to 1508, whence the date of the MS. may be fixed at about 1488. In respect of the beauty, truth, and elegance of the border decorations and initials, in the fully developed taste of single fruits, flowers, jewels, &c., upon delicate golden grounds, this MS. is a specimen of the highest class. The pictures, also, which, like the ornamentation, partake strongly of Netherlandish influence, though somewhat poor in invention and but moderate in drawing, are worthy of remark for the great delicacy of their execution. P. 1 b contains the bloodletter and his different instruments in particular detail. From the various internal portions of a dissected body of grey colour, such as the heart, the stomach, &c., are seen golden lines directed towards the sun, the moon, and the five planets, with an explanatory inscription, such as "Sol regarde le stomach." Between the feet of the body is a fool with asses' ears, dressed in a bronze-coloured stuff; his hand, which is very delicate, upon his mouth. In the angles are the representations of the four

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temperaments—the choleric, doubling his fists against a lion; the sanguine, against a monkey; the melancholy, against a pig; and the phlegmatic, against a sheep. On scrolls are written the periods when it is good for each of these temperaments to be bled. The ground is here of a tender pink, the border elegantly enframed in a Gothic architectural design in brown and gold. The calendar, which occupies six leaves, is entirely ornamented. Next comes p. 8 b, with the representation of the Trinity occupying the whole page. The First Person, who is dressed in the most delicate rose-colour heightened with white, is holding the Second Person, who is pointing to his wounds. The expression of compassion in the head of the Father is very tender, though somewhat feebly expressed. The ground, which is rendered with the most delicate gold, laid on with the brush, gradually merges in a number of cherubim. This representation refers to Trinity Sunday, "de sancta trinitate." The border ornamentation is of the most delicate and beautiful kind; p. 9 a is also admirable in this respect. As a specimen of the initials I mention a D, in the usual quadrangular compartments, formed of delicate grey-violet arabesques, with a forget-me-not in the fillings-out. Many large pictures occur of the usual class of subjects found in Prayer-books of this time, and with similar borders.

NETHERLANDISH MINIATURES.

A Prayer-book (Bodl. Auct. D. 4, 2). On the cover of this work, in enamel, and within a border of leaf-work cut in metal, is the Virgin, with an angel placing a crown on her head; on the lower side, in similar workmanship, the Annunciation. These figures belong decidedly to the first half of the 14th century. The paintings also are quite in the manner of that period. In the calendar are the occupations of the month under penthouses of Gothic form, represented for the most part in somewhat forced positions. Then follow on as many pages five pictures from the Annunciation to the Day of Judgment, each under two Gothic gables. These are succeeded by King David in a large B, above, playing the Psalter, below with Goliah; and then other pictures in similar taste. The borders, which are ornamented in the style of the period, are very simple.

A Prayer-book of that kind which is termed in France "les Offices de la Vierge" (Douce, 144), large octavo, 140 leaves; written in a large and full minuscule letter, as it appears from

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another MS. of a similar date in 1407, with broad border. This, in point of beauty and number of miniatures, is one of the most valuable specimens of Netherlandish art of that idealistic tendency which preceded the realistic feeling of the Van Eycks, which began to develop itself about 15 years later. In the absence of all wall and easel pictures of that time, no other MS. that I am acquainted with gives us such a high idea of the perfection which Netherlandish art had also acquired in that direction. It shows so strong an affinity to several Prayer-books of Duke John de Berry of the same period, now in the possession of Count Auguste de Bastard in Paris, in which the pictures by Paul von Limburg and his brother occur,* as to render it probable that some of these miniatures also proceed from those masters; for in the MS. now before us no less than four different hands may be distinguished. Judging from the number of French saints in the calendar, it was executed probably in France; and, from the whole style of the work, for some wealthy and considerable individual. Each page contains a rich border ornament, which, where there is only text, is quite in the older style; but, where pictures occur, is united with ornaments in the later style with very beautiful colours. In the landscape are the pointed trees with light-green tops. The skies on the other hand, with few exceptions, are either coloured with gold designs, or panelled in the most delicate way. Passages from the Evangelists, as is frequently the case with these books of prayer, are at the top of the page. P. 1, a St. John writing, at the head of his Gospel, with the eagle holding the inkhorn in his bill. This, as also the next following larger pictures of almost square form, and with a small semicircular projection, are delicately executed in the style of the French miniatures of the period, and are perhaps by a French painter. On the other hand, the more animated conception, the finer colours, the freer treatment of the figures in the richly-decorated borders, show the hand of an excellent Netherlandish artist. The following subjects are very remarkable in character and motive:—the eagle, in the corner of the outer border, of great truth of nature in form, action, and colour, holding a scroll, on which is written "St. Johannes." St. John in the centre, with a golden chalice; and below, the same giving the benediction, in a wooden tub, by which is doubtless meant the cauldron, in allusion to his martyrdom, in which he is

* See Kunstwerke und Künstler in Paris, p. 338.

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frequently represented; also a prophet on the lower border looking upwards, very remarkable in character and motive. Finally, on the narrow border a graceful bird. P. 2 b, St. Luke cutting his pen; on the similar border two prophets, one of them with a scroll, on which are the words "In illo tempore missus est." Here, however, begins a more mechanical hand, with two monsters and many drolleries on the borders. P. 5 b, St. Mark writing, with a long white beard. On the border, which is similarly divided and ornamented as the page with St. John, is, below, by the best hand, a little naked boy, of full forms and delicate colour, upon a doe; and another upon a lion, of which he is tearing open the jaws. Then follows the calendar, from p. 6 a to 17 b. The employment of the month and the signs of the zodiac, always in two square compartments, very delicately executed by the best hand; on the border are drolleries by the mechanical hand. P. 19 a, the Virgin, with a small delicate and pale head, seen under a domestic aspect, for she is occupied at a kind of loom. At the same time she is served by an angel, who is bringing her bread, and wine in a silver vessel; the whole is very poetical in feeling. In the border, which is decorated with beautiful tendrils with acanthus-like leaves, is a very graceful angel with a harp, and another with a flower-pot. P. 23 a, the Virgin, very noble in the expression of pathetic humility, with the Infant standing on her lap with a similar expression, reaching towards a basket with fruit, brought to him by an angel dressed in white. A seraph is looking down from heaven, holding a golden crown above her head. On the border two different angels and two birds. P. 27 a contains the following inscription: "Factum et completum est anno MCCCCVII. quo ceciderunt frondes Parisiorum." P. 28 a is entirely ornamented by the excellent Netherlandish artist. The very delicate head of the Virgin is here more individual and warmer in colour. The manner in which she kneels on the chair is quite the same as in Roger van der Weyden the elder's beautiful picture in Munich, which proves that he merely adopted this motive. The space of the room, which is in the Norman Gothic features in style, with windows of silver turned black, is well expressed. The border surpasses all in richness. In the corners, with frameworks of Gothic form, and in a circle in the centre of the outer side, are singing angels. In four other spaces four prophets, in lively inspired action, three of them with mottoes. Finally, a naked

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child and birds. P. 52 a, the Visitation. Here commences a new but also excellent Netherlandish hand. The Virgin and Elizabeth are of slender forms, with the beautiful heads very individual in character, and the folds of the drapery very much made out in detail. The rocks in the landscape background have the conventional Byzantine form; otherwise the landscape, including the sky, is already tolerably developed. On the rich border, by the first Netherlandish hand, are a falcon, a duck, and three baskets of flowers—a striking proof how far the realistic tendency in such subjects had already progressed in the Netherlands. P. 63 a, by the same hand, the Nativity. The Child, which is of full forms, is resting upon cherubim, which is new to me. Behind the Virgin, whose cheeks are delicately coloured, is Joseph, in speaking gestures of astonishment. In the heavens, upon red cherubim, is the Almighty, as a white-bearded old man; in the left hand the golden globe, with the right pointing to the Infant. The inscription, "Hic est filius meus dilectus, &c.," shows the meaning. In the border, as above described, singing angels. The expression of the one below, with a delicate profile, looking upwards full of longing and humility, is quite admirable. Next him are shepherds in excellent action. P. 68 b, the Annunciation to the Shepherds, by the former hand, and of great animation. In the circular projection are seraphim, one of them soaring down with a scroll, on which are the words "Indicabo vobis gaudium magnum." The landscape contains rocks similar to the last, but the attempt to render the light of dawn is remarkable. In the lateral border are two other shepherds of good action. Below, a youth crowned with flowers, lying in the lap of his beautiful mistress; also a well-executed dog, and some less successful sheep. In the corner another man with a wreath, weaving a chaplet. P. 72 b, the Adoration of the Kings, by the same hand. The Virgin highly delicate and noble in the expression of humility. The Child of soft full forms. The vessels containing the gifts and the crowns are of gold. In the border above are two prophets with scrolls; one of them, who is pointing to the Adoration of the Kings, is very noble. Below are the kings on horseback; the last of them youthful and very beautiful. Behind him, as an indication of the journey, a camel. P. 76 b, the Presentation in the Temple, by the same hand; Simeon is stretching out his hands, which are covered with his robe, to receive the Child. Also the young

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maidens with doves, which occur in pictures of the Van Eyck school, appear already here. Upon the border are three naked children of full forms and good action, the lowest of which is shooting with a blunt arrow at swans and ducks in a silver pond below. Other birds occur. P. 80 b, the Flight into Egypt, with a landscape as above, by the same hand. In the border, and of great significance, is the figure of Herod enthroned, giving the order for the murder of the Innocents; below, two soldiers in the armour of the time, each killing a child; finally, two mothers lower down, one of whom, with lively gestures and touching expression of sorrow, is bewailing the dead child on her lap, the other anxiously looking back and endeavouring to escape with her children. P. 105 a. At the beginning of the litanies is a procession of the same colour as the three following pictures, very delicately drawn with the point of the brush, and shaded in Indian ink. Notwithstanding this different treatment, they appear to me in motives, feeling, and heads, to proceed from the same hand as the last pictures. Below, the Pope, the Cardinals, and others are seen coming out of a church. Then the same Pope kneeling, entreating the Divine aid in the time of pestilence, which is shown by the dead bodies around. Before him two priests with banners; behind these, priests and laity, in actions of great freedom, variety, and beauty. That the prayers are not in vain is shown by the avenging angel of the Lord upon a roof of a building opposite, who is sheathing his sword. Pp. 108 b and 109 a contain a long procession from one church to another, running through two pages. Four priests carry the tabernacle; some of the heads of the ecclesiastics are very dignified. The singing is expressed with a truth not surpassed by Luca della Robbia. P. 110 a, a smaller procession of disguised figures scourging themselves; behind are palm-trees. P. 111 a, the Crucifixion; very nobly conceived at the moment of death, although the figure is too long in the proportions. The expression of grief in the fainting Virgin, who is sustained by St. John, a very dignified figure, is of a depth and beauty which recalls Correggio's picture in the National Gallery. On the other side of the picture are the guards. Below, on the border, is St. Helena in light red robe of soft and beautiful folds, directing two figures to dig for the true cross. P. 123 a. The Virgin enthroned, nursing the Child. Above, an angel with the crown; at the sides two others. The ground consists of a crimson

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tapestry, with very delicate acanthus-like designs, producing a rich and tasteful effect. On the border a scroll, on which is "Ave Maria," and four angels playing on musical instruments, one of whom below has a childlike and inspired expression which is perfectly enchanting. This is by the first Netherlandish hand. P. 128 b, by the same hand, the very simply-treated Last Judgment. Christ, in a light crimson mantle, is turning to the Blessed and beckoning them to him, while he turns away from the Condemned; this motive is very delicate and speaking. The Virgin, in a violet-white robe, is exceedingly tender. Besides St. John the Baptist there are two angels blowing trumpets, a seraph, and two figures rising from the dead, whose naked bodies are of full forms. Upon the border, angels with the instruments of martyrdom. P. 129 a, St. Michael overcoming the Dragon; p. 130, St. Peter; p. 131 a, the Conversion of St. Paul; and p. 132 a, St. Andrew, are tamer in motives and gaudier in colour, and are the work of the French hand. The same may be said of St. John the Evangelist, in whose pale and noble features, however, the expression of religious yearning is admirable. But the first Netherlandish hand returns in the Stoning of St. Stephen, p. 134, and in the beheading of St. Denys, p. 135 a. St. Nicholas and the three children in the tub, p. 136 b; St. Martin of Tours, p. 137; St. Anthony the Abbot, p. 138 a, and Mary Magdalen, of great delicacy, are by the French hand. On the other hand, the Martyrdom of St. Catherine, which ends the work, is by the first Netherlandish hand.

A Prayer-book (Bodl. auct. D infra, 2, 13), large octavo, written in one column in a large and full minuscule letter, and once in the possession of Queen Mary, daughter of Henry VIII., but presented to the library in 1615 by Richard Conork. Judging from the many English local saints, such as St. Guthlac, St. Dunstan, &c., in the otherwise almost unornamented calendar, and also from the borders, which only occur on the same page with a picture and on the page opposite, and which are very peculiar, and for the time—1460–1470—very old-fashioned, there is little doubt that it was executed in England. At the same time it is certain that the chiaroscuro pictures before each prayer, and occupying each a whole page, were executed by two excellent Netherlandish miniature-painters of the school of Van Eyck, and under the strong influence of Roger Van der Weyden the elder. The folds of the

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draperies have stiff, paper-like breaks, and the architectural accessories are throughout Romanesque. 1. Christ in the act of blessing, standing with the globe, in a building. 2. The Transfiguration—the Almighty above with the triple papal crown, blessing the Son. 3. John the Baptist in the desert. Here the space is dark green, the sky dark blue. 4. The Death of Thomas à Becket. 5. The fight of St. George and the Dragon, with the Princess in the pointed sugarloaf-shaped cap. 6. St. Christopher with the Child. 7. St. Anna with the Virgin and the Child before her. 8. Mary Magdalen. 9. St. Catherine. 10. St. Barbara. 11. St. Margaret. 12. Christ on the Mount of Olives. On the opposite page, by the second Netherlandish hand, which is more decided but also harder in the forms and darker in the Indian ink, is the Annunciation in a large D, a very good representation: the other small pictures in initials are also by the same hand. 13. The Betrayal of Christ. On the page opposite, in a D, the Visitation: the next picture is cut out. 14. The Flagellation. On the page opposite, in a D, the Annunciation to the Shepherds. 15. The procession to Calvary. On the opposite page the Adoration of the Kings. 16. The Crucifixion. The action of the fainting Virgin is admirable. On the opposite page, in a T, the Presentation in the Temple. 17. The Descent from the Cross. On the opposite page, in a D, the Murder of the Innocents. 18. The Entombment. Both in the composition and in the heads, of great merit. On the opposite page, in a C, the Flight into Egypt. 19. The Virgin with the Child in a building. 20. The Last Judgment. 21. The Office for the Dead. 22. The half globe with the cross upon it as the sign of atonement, in explanation of the words of the text, "Incipiunt commendationes animarum." Above, as the consequence, five souls in the form of infants, two of which are being borne up to the Almighty in a cloth. 23. The Mass of St. Gregory. 24. St. Jerome in his cell.

Les Miracles de la Vierge (Douce, No. 274), folio, 120 leaves, written in one column with a very full Netherlandish minuscule letter, with numerous very careful, well-executed pictures in chiaroscuro, of the fully-developed style of the Van Eyck school. These are, however, of inferior artistic value, namely, very empty in the heads. I should therefore not have mentioned this MS. were it not for the portrait of Philip the Good, Duke of Burgundy, kneeling before the enthroned Virgin and Child, and pre-

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sented to her by St. Andrew. This is on the first page. Two angels are supporting the hangings of the canopy, which is worked with pearls; another carries the complete armorial bearings of this prince, for whom, judging from the style of art and the date,—about 1460,—this MS. may have been executed. This forms, therefore, a fresh addition to the rich and well-known library which belonged to this prince.

Seven different treatises of religious and moral import (Douce, No. 365), folio, 267 leaves, written in one column in a full Netherlandish minuscule letter, according to a notice at the end by order "de dame Marguerite de York, Duchesse de Borgogne, par David Aubert, son Secretaire indigne," in the year 1475, therefore three years before the death of her husband, Charles the Bold. A small number of pictures, executed in chiaroscuro, in the developed form of the Van Eyck school, are remarkable both for artistic merit and for the singularity of the subject. The somewhat long and narrow folds have sharp breaks. At the head of the first treatise, superscribed "L'Abbaye de St. Esprit," are four graceful female figures as a frontispiece, with the inscription "Verité, amour de pureté, humilité, poureté" (*sic*). At the head of the second treatise, by Peter Van Luxenberg, p. 17 a, who sent this to his sister, are seen the figures of himself and his sister conversing in a room. Above the treatise, "Les douze fleurs de tribulation." P. 115 shows the Duchess Margaret kneeling before a picture of the Virgin, accompanied by her ladies of honour and one young man. Here the flesh portions and the draperies are highly coloured: the Romanesque church, in which the scene is placed, is most delicately executed. At the beginning of a treatise by Seneca, translated into French by order of Philip the Good, p. 155 a, appears the translator in the foreground, receiving the treatise from Seneca, and in the background delivering his translation to the Duke. The borders of this picture only are ornamented, retaining still the old style with flowers and strawberries mixed in the later style, but of somewhat rude execution.

A Prayer-book (Douce, 219-220), duodecimo, in two volumes, with very broad borders, written in one column with a full Netherlandish minuscule letter, about the date 1480, and, as appears from the golden fleece in the armorial bearings, for a person of great consideration. This work exhibits not only the school of

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Van Eyck in that most refined stage of development which is presented to us in the pictures of Memling, but takes us beyond the circle of moral religious subjects into the land of chivalry, troubadours, sports, &c. The larger pictures chiefly head the different prayers, and show in the whole conception of the subject, in the refined grey tone of the shadows, and in the paleness of the lights, so much affinity with the pictures in the celebrated Breviary in St. Mark's Library at Venice, that they are decidedly by the same hand. On the pages where pictures occur, the borders are ornamented with graceful flowers and fruits, with pearls and precious stones, and occasionally medals, with the utmost delicacy. The other borders are of an earlier style, and contain, generally, graceful birds, one of which is holding the armorial bearings of the patron of the book: occasionally also the borders begin with the letter e in gold or silver, which also occurs frequently elsewhere, and refers doubtless to the name of the patron. The first picture of the first volume, containing 220 leaves, which is unfortunately somewhat obliterated, represents St. Veronica with the cloth; the next following, the Virgin and Child, of singular delicacy. The expression of sorrowful devotion in the head of the Virgin is marvellous: the beautiful Child is tenderly modelled from nature. Also the Martyrdom of St. Sebastian is a highly animated and excellent representation: the same may be said of the numerous saints which ensue. Many of the borders are, however, decorated with the most spirited representations of secular subjects by another and not less skilful hand, which is very warm in the flesh tones. Thus the first represents a beautiful maiden, before whom knights are kneeling—a delicate, natural, and speaking representation: also a fowl of surprising truth of nature. Not less beautiful are single figures of huntsmen with falcons and dogs, which often occur on the lower borders. Christ on the Mount of Olives and the Betrayal are conceived as night scenes with great truth of lighting. Again, on the borders, is a knight presenting a lady in gold brocade with a large and beautiful bird, and two girls with a dead golden bird, are very pleasing. Below are the armorial bearings with a crowned helmet and the golden fleece. At the end is Chastity, represented as a maiden, with a monkey holding a unicorn with a blue covering, on which is the e in gold. By the same hand to which the borders belong now appears a picture occupying a whole page with tournaments of animals and wild men, a monkey, &c., of much humour and

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great delicacy of execution. Below is the Nativity, and again the armorial bearings supported by two angels. The Adoration of the Kings is particularly harmonious in colouring, and soft in execution. The last picture in this first volume agrees essentially, even as regards the choice of colours and the Romanesque church, with the beautiful picture by Roger van der Weyden the elder, in the gallery at Munich, there erroneously attributed to Jan Van Eyck.

The first picture in the second volume, containing 283 leaves, represent the horsemen sent by Herod in pursuit of the Child, who are interrogating a countryman. The landscape is here of uncommon beauty, and highly finished. On the opposite page is the Flight into Egypt, with the idols falling down before the approach of the Child; a little picture of such delicacy that it seems only breathed upon the parchment. In the Death of the Virgin on a rose-coloured bed, and in the Coronation of the Virgin, the delicacy of the aërial perspective is surprising. Highly poetic is the frontispiece to the psalm, "De profundis," &c. King David in golden armour sleeping in a crimson tent. The expression of care in his head is incomparable. In the tent are two guards. The last picture, an Entombment, is worthy of a great master in dignified arrangement, admirable keeping, and individual heads; it is one of the best. On the border are eight admirably executed Death's heads, and a scroll with the words "ce sera moy." Towards the end are the arms again. This is in every respect a relic of the highest class, and fortunately in excellent preservation.

A Prayer-book (Douce, No. 112), large octavo, 169 leaves, written in one column in a beautiful minuscule letter, the date doubtless between 1490-1500. In the 53 pictures which the book contains, two hands may be distinguished. One of them—a very skilful hand—shows the strong influence of Roger van der Weyden the elder, and of his scholar Memling; but, judging from the authentic miniatures by this latter in the Breviary of Cardinal Grimani, in St. Mark's Library, Venice, it is not able enough to be mistaken for his. The title-page is by the first hand: it contains the head of Christ, and the opening prayer. The figures in the border are especially animated, the painting tender and masterly. Above is Pilate about to wash his hands; below, the same in prayer before the face of Christ, which St. Veronica, also kneeling, holds before him. On the opposite page, surrounding

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the text as a border, is the siege of Jerusalem, by the other and inferior hand. In front is Titus as a knight; the double eagle upon his coat of mail. Field-pieces are also here. Most of the pictures are by this hand. By the first hand are only the Descent of the Holy Ghost; Moses receiving the Tables of the Law; the building of the Tower of Babel on the opposite page; the Virgin and Child, a large picture; and St. Barbara. In the office of the Virgin on the opposite page are several kneeling figures, among them a man and a woman in splendid dresses, doubtless the patrons of the book, though there are no armorial bearings in the book. In the centre, heading each portion, is a picture, and a border with appropriate figures around. At the Passion, according to the Gospel of St. John, is a picture occupying the whole page, and on the border below the guards falling prostrate before Christ, and the taking of Christ. All the other pages have outer side borders, the height of the column of the text, in dead gold, with flowers, insects, and strawberries upon it. In some the ground-colour is different; for instance, grey. The lights of the plants are heightened with white, the hatched shadows are in brown. Some of the borders have arabesques in the Italian taste, as for instance at the beginning of the Gospel of St. Luke; or in the French taste, being combined with jewels and pearls, and flowers. This beautiful MS. was once in the possession of Mary of Medicis, Queen of France, and was purchased by Mr. Douce of G. Fochern, a Catholic priest at Cologne, who has written his name and the date 1813 in three different places.

A Prayer-book (Douce, No. 223, select.), small octavo, 195 leaves of the finest parchment; a full minuscule letter in one column with a wide border, written about 1500. In the printed calendar at the beginning are St. Bavon, and other Netherlandish saints. This is in every respect a specimen of the finest kind. One of the two which have obviously been engaged upon it shows much affinity with the miniatures attributed to Lievin of Antwerp, in the often-quoted Breviary in St. Mark's Library. The other hand also, though more realistic and less delicate, is very excellent, and warmer in colouring. In the exceedingly delicate border decorations, besides the usual fruits and flowers, occur acanthus tendrils—white or golden—of admirable execution. By the first-named hand are St. Veronica with the cloth; very delicate and tender. St. Anthony and St. Paul; here much stress is laid upon

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the pleasing landscape. St. Catherine standing upon a king; a slender figure, with a small head of the utmost delicacy. St. Barbara about to be beheaded. St. Apollonia standing on a table. The Assumption of the Virgin, with 8 angels dressed in white of the greatest delicacy. By the other hand are the Descent of the Holy Ghost, of very dramatic conception; the Adoration of the Shepherds; David repentant, which is less successful; and the Office for the Dead.

ENGLISH MINIATURES.

An Evangeliarium (Bodl. Auct. D 2, 19), large quarto, 169 leaves, written in one column in a very powerful Anglo-Saxon character, with an Anglo-Saxon translation between the lines in very small minuscule letters. This MS., which is known by the name of "the Rushworth Book," possesses an abundance of pictures of very secondary artistic merit; it belongs to the 8th century, and shows the most decided imitation of Irish art. While, however, most of the faces, though very barbarous, are not so entirely arbitrary and arabesque in treatment, they partake of the same precision of execution and delicacy of border and initial. The prevailing colours are a golden yellow, a vermilion, a black, and that transparent crimson which is peculiar to the English and Irish miniatures, though often laid on thick. Of the representations of the Evangelists at the head of each Gospel, St. Matthew has evidently been lost. The pages on which the commencement of the Gospels occurs are richly adorned, both borders and initials, with delicate flourishes and dragons. The ground of the latter is always black. On p. 1 a, preceding St. Matthew, the ornamented letters extend from the beginning to the word Abraham exclusive; at one corner are two birds' heads; on the upper border a rude human head seen in front, and two in profile. Here and there occur some undecidedly drawn spiral lines. P. 51 contains St. Mark; his face is very homely and unartistic. He is holding a book in his very small hands, which are only indicated in outlines. From the confused mass of yellow, green, vermilion, and crimson stripes which constitute the robe, project his little feet. Above his head is a childish lion. P. 84 a, St. Luke, the representation of whom is incomparably more arbitrary and rude, after the fashion of the Irish miniatures. Above him, though scarcely to be recognised as such, is the ox. P. 126 a, St. John, more in the style of St. Mark. Above him the eagle. From p. 166 b to the end are

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tolerably simple border decorations, flourishes, with lozenge and dice-like forms.

A Psalter (Douce, No. 59), small folio, 154 leaves, throughout in crimson with a delicate gold minuscule letter, in one column; written within the first ten years of the 9th century, and in my opinion in England; a remarkable proof that at this early period there existed in this country, besides the fully developed style of the Irish miniatures, also that which was in vogue in the contemporary miniatures of the Frankish monarchy, consisting of solid body-colours laid on in a broad manner with the brush, a method derived from the practice of antique art. P. 4 a contains a beautiful B, of thick vermilion outlines with golden flourishes, and thick white dots in the crimson fillings out. This is within a vermilion framework with golden designs, and four fleurs-de-lis at the corners. P. 51 b represents in a similar framework King David enthroned, in a red robe; his sword in the right hand. Before him, in the attitude of entreaty, Nathan the prophet, in antique costume, with bare feet, pointing out to him in great agitation the hand of the Almighty above, directed towards him. Upon the sleeve of the arm are those fluttering forms which I have hitherto met with in English miniatures only. Under the footstool of the king is the prostrate and apparently dead figure of a man; meant perhaps for Uriah. On the opposite page, similarly enframed, is a Q, in the taste of the B above mentioned, only more simply treated. P. 101 contains, according to Douce's printed catalogue, another picture, which escaped my notice.

Leofrist's Missal (Bodl., No. 579). This is the name of a very thick and large folio, containing other works besides, and which, from the names of the saints, and from other evidences derived by Mr. Johnson from the calendar, was decidedly written in England between the years 959 and 979. P. 49 b, the standing figure of a king, holding a scroll, on which are several Roman numbers. Excepting the blue mantle, the figure is only indicated by red outlines. P. 50 contains a man with the horns and ears of a bull, similarly treated, and also holding a scroll in his hand with Roman numbers. These figures agree so entirely in the heads, in the over-long proportions, in the very small feet, and in the drapery, with the character of the English miniatures as described at the beginning of my notice of this department in the British Museum, that I have no doubt as to their origin. From p. 60 b to 62 a,

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a rich and peculiar ornamentation occurs. The two first exhibit a broad golden framework, such as is usual with the canons, with vermilion outlines, and delicate white flourishes upon a black ground. In the centre of the first page is a U, of the same taste, with two large birds' heads as terminations to the forms; in the centre of the second page are nine black bands, with golden text upon them. Both the others have four squares in the corners of the framework of similar taste. In the centre of the first a T, terminating below in two dragons' heads stretching out red tongues; in the centre of the second again, seven black bands with golden text.

The translation of the book of Genesis, and of the book of Daniel into Anglo-Saxon, by Cædmon the monk (Junius XI.), in small folio. This exhibits, both in character and treatment of the pictures, such an entire agreement with those in the foregoing MS., that, instead of placing it in the 11th century, as I was inclined, I feel myself constrained to assign to it a contemporary period—namely, the second half of the 10th century. The drawings, which are slightly executed with the pen, are generally in black; some, however, in red. The picture of God the Father, however, giving the Benediction according to the rite of the Latin Church (p. 11), represented according to the most ancient type of Christ, as a young man, and beardless, is executed in body-colours, with the shadows in the crimson dress and green mantle, which are in the antique taste, drawn in with thick black lines. The light is expressed by a lighter tone. In other pictures in this book both God the Father and Christ are frequently represented bearded, as in the mosaics. As so often happens in MSS., the pictures are not carried through to the end, but only to p. 88; after which, the spaces for them, except that at p. 96, which is begun, are left vacant.

An Evangeliarium (Bodl., No. 155), a small folio, written in one column in a beautiful minuscule letter, about 1000-1010; but unfortunately injured in text and pictures. P. 93 b, at the head of the Gospel of St. Luke, is a large cherub of very long proportions, with six wings, holding a scroll, in which are the words "Fuit in diebus Herodis, &c." The whole is merely an outline with hatched shadows, in which mode the very simple but pleasing head, hands, and feet are rendered; the lower garment and the scroll being in a reddish colour, the rest in black. The feet are resting upon clouds. P. 146 b, a similar cherub, though with less beauty

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of head, and feebler in the drawing of the right hand. Here the red drapery has that fluttering character I have mentioned before. On the scroll are the words "Credo vivere bona," &c. These figures are very characteristic of the English art of the period.

Commentary upon the Apocalypse, by Haimo, Bishop of Halberstadt (Bodl., No. 352), folio, 150 leaves, written in two columns in a full minuscule letter about the first half of the 11th century. Judging from the character of the pictures, this was decidedly executed in England, and contains some specimens which are very remarkable. P. 1 b, St. Blaise as bishop, probably the patron of the work; in his left hand a bishop's crook, of very ancient and simple form, with his right hand receiving a book which the figure of an ecclesiastic—probably the amanuensis, only rendered in outline and very small—is presenting to him. Above the latter is the name "Rudolphus." The whole art is very rude; the proportions very long; the oval of the heads the same. The coarse outlines in the bishop agree with the thick coating of yellow, red, and black. The framework of the border consists of a coarse vermilion flourish with black fillings, in which, as in other respects, the influence of Irish art is discernible. Above, on this page, are the words "Accipies digne Blasi sacer atque benigne." From p. 4 b to 14 a, ensue pictures somewhat less rude, and of a later character. The outlines are drawn in black with a thin pen; the colours, excepting the red, are broken with lighter tints; all the heads are of the same unartistic type; the grounds generally coloured, green and crimson. The first picture represents the Descent of the Holy Ghost. Above is the hand of the Almighty upon a golden object like a great T, signifying either the beam of the scales, or the cross – all within a red almond-shaped glory, supported by two angels. From light-coloured tufts, intended for clouds, are seen issuing thick red staves, signifying the tongue-shaped flames of the Holy Ghost, directed upon the Apostles. The Virgin is not present here. P. 5 a is by another hand, with a type of head longer, but less empty and unartistic; above, Christ in the almond-shaped glory—a very tall figure with a small head; from each side of the mouth a black sword, with the right hand giving the Benediction according to the Latin rite; in the left the Book of Life. In the border of the glory, "Ego sum A et Ω, principium et finis," &c. Next to this two cherubim; then other angels with gestures of homage. In the

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centre, St. John at the feet of Christ; and the same again before a one-footed desk, with the inscription "Quid vides, scribe." Again, below, the same with a golden nimbus, and two bishops with yellow ones, and mitres of the lowest form, depressed in the centre. From p. 13 b ensue the scenes of the Apocalypse, which are as lame in motive as they are rude and mechanical in execution. The helmets have the form of pointed caps, as in the tapestry at Bayeux.

A Psalter (Douce, No. 296) and different prayers; small folio, written in one column with a beautiful minuscule letter, about the time of Edward the Confessor, therefore between 1041 and 1066. P. 1 a, a very beautiful B, with golden limbs and flourishes, with fillings-in in the Romanesque taste, in green, blue, and brown, upon a ground of light crimson. The border is ornamented with a beautiful heading, green towards the inner side, and gold towards the outer. P. 40 a, the figure of Christ, about ten heads long, of a bearded but very simple type; in the left hand the open book; in the right a spear with the cross above, with which he is piercing the jaws of a lion under his right foot, while the left is treading on a dragon—in reference to verse 13 of the 90th Psalm. The coat is of orange and reddish colours, the light-blue mantle with white lights and blue shadows not at all understood, the forms of the narrow folds being drawn in with black. On the border a simple golden rail, with coloured designs of good Romanesque taste upon a black ground. P. 40 b exhibits a Q, with the tail cleverly formed of a dragon, with which a knight of good proportion and action is fighting within the fillings of the letter.

Eutex Grammaticus, and other writings (Bodl. No. 4, 32), I mention merely an account of a very remarkable representation of Christ, which, according to Mr. Johnson's opinion, belongs, as well as the MS., to the 12th century. The figure, which is conceived in the mosaic type, is whole-length, and entirely drawn with the pen. With the forefinger of the right hand, in which is a sceptre indicated merely with a black stroke, he is pointing to a tablet in his left hand, doubtless intended for the Book of Life. In the vermilion nimbus is a yellow cross. The motive of the figure, which is of good broad proportions, is dignified. The folds of the drapery in good style, with only slight traces of that fluttering character before-mentioned. Prostrate at his feet, on a small scale, is St. Dunstan, with something very individual in profile, and of speaking action of hands, with the inscription "Dunsta-

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num memst. clemens rogo Xste tuere. Tenaces me non sinas sorbsisse procellas." An inscription above states that the drawing and text are both by Dunstan, who in that case can have nothing to do with the saint of this name who lived in the 10th century.

Commentary by St. Jerome on the prophet Isaiah (Bodl., No. 717), folio, 287 leaves, written in one column in a beautiful minuscule letter, probably 1170. In spite of the prevailing type of the faces, a praiseworthy attempt at beauty appears in some parts. The painting is chiefly in body-colours—vermilion, green, blue, and yellow; the forms of the narrow folds chiefly given in black. The feet, considering the period, are very well drawn, the hands too long, the eyes large. The body of the initial is of broad and light-coloured flourishes; the fillings are of powerful colours, chiefly red, blue, and green. Here also the dragon ornament is seen in great power and beauty. The architectural accessories display reminiscences of the antique, retained in those forms which they assumed in the Carlovingian miniatures. The title-page represents Isaiah enthroned, taken quite in front, and a large scroll with his prophecy—"Ecce virgo concipiet et pariet filium, et vocabitur Emmanuel"—so held that it forms a half circle. The proportion of the figure is very long, the upper part of the head very wide, the hair of a green colour. The narrow stripes of the lower robe, which express the folds, are also green. The red colour of the mantle is not opaque, so that the black forms are seen through. Above the prophet is an archivolt, supported by two pillars with capitals of Corinthian character, and within the archivolt the antique curtains of green colour. Above is the indication of a city, probably Jerusalem. On the opposite page, within a building of similar character, with two archivolts, is on one side the beardless St. Jerome writing upon a scroll, which the Virgin, on the other side, whose features are delicate and pleasing, is holding before him. The blue veil of the Virgin shows a Byzantine influence. The forms of the architecture are here partially obliterated. Below this picture, in vermilion and green capitals, "Incipit Liber, &c." On the next page a large C, of very twisted flourishes, in the centre of which is the Virgin enthroned, and at her side Isaiah, youthfully conceived, pointing prophetically to her, and St. Jerome as an old man, about to write his Commentary. Below is a male figure being buried by two others and by two women; above, a lion and a monster. Also in capitals, as in the

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foregoing page, the beginning of the prologue. The large V, on p. 2 a, is a magnificent example of the dragon ornament. In the same, Christ enthroned, one of the spectators, a bearded man, probably Isaiah, pointing to him. Initials of less rich character are in the taste already described. Quite at the end is a small monk in a bluish dress, of an individual aspect, his right hand touching a book with the point of a brush, his left dipping a pen into an inkhorn. From the inscription "Hugo pictor," and the writing over the archivolt "Imago pictoris et illuminatoris hujus operis," it appears probable that this little figure may be one of the oldest portraits of a painter that has descended to us.

A Psalter (Douce, No. 366), folio, 213 leaves, written in a large, powerful, and beautiful minuscule letter, of admirable black colour, about 1310-1320. As regards the origin of this MS. the following inscription, written in vermilion on p. 1 a, gives some light: "Psalterium fratris Roberti di Ormesby, monachi Norwyci, per eundem assignatum chore ecclesiæ ste Trinitatis Norwyci ad jacendum coram Suppriore, qui pro tempore fuerit in perpetuum." That this MS. was executed in Norwich, the chief city of Norfolk, may be gathered, besides, from the following remark written in golden letters under the 24th September, in the otherwise unornamented calendar: "Dedicacio eclesie sancte Trinitatis Norwyci." In the year 1654 it appears to have been in the possession of one "A. Gray." In various respects this work is one of great importance for the history of painting in England. In the first place, the borders contain many subjects not of an ecclesiastical character, which are of spirited invention, and often of delightful humour, with an uncommon feeling for grace; secondly, the painting, which is in body-colours, shows the same arrangement of colour which prevailed in the Belgian and French MSS. of 1200-1250, while the execution of the pictures by the best hand (for here at least two may be distinguished) is already far advanced. The motives, however, occasionally display that violent and exaggerated character of the Gothic style, but they are generally true and easy; the proportions are slender, sometimes too much so; the drapery of good style, carefully and softly modelled; the colours, with the exception of azure and vermilion, much broken. The grounds are golden, with those dots and designs characteristic of English art, or coloured. The decorations of the borders and the initials are remarkable for the very peculiar and beautiful arrange-

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ment of the flourishes, for the very harmonious combination of the light broken colours with the gold, for the delicate and happily-chosen coloured ornaments, and for the great elegance and decision of the technical process. The strong glutinous nature of the colours, especially in the architectural portion, indicates an influence from the Netherlands, with which the county of Norfolk was perhaps in more constant communication than any other part of England. I proceed now to describe the details more closely. P. 9 b, the beginning of the Psalm, contains in the upper half of the page the words "Beatus vir qui non." The B is a large initial, the other letters small golden capitals, heightened. In the gold fillings of the B is the figure of Jesse, surrounded with tendrils, in which are four animated kings pointing to one another, with their heads projecting above the B, and Christ, in the mosaic type, crowning the Virgin with the right hand. In the body of the B, which is formed of very delicate coloured designs, are two more kneeling figures, and above them the Annunciation. The rest of the page is occupied by a rich representation of the stem of Jesse. From the sleeping figure of Jesse, below, rises a mighty vine, in the branches of which are many figures. In the centre of the lower row is David; at his side, Solomon and another king; and, finally, two prophets with scrolls, above which are six more, all with scrolls. Above these are the three Kings; and in two golden squares, a kneeling bishop and a monk with uplifted hands, probably the individuals for whom the MS. was executed. P. 10 a contains again, above, the commencement of the psalms. The body of the B, which, with golden fillings, is contained in a usual square compartment, is here formed of a delicate light-coloured flourish. The angles of the squares are ornamented with white designs, as tasteful as they are precise, upon a ground of light crimson and blue. In the golden fillings of the B appears David as a white-bearded old man, with the left leg crossed upon the psalter, which is in the form of a harp. This is by a very inferior hand, the modern style of which inclined me to assign this MS. to the beginning of the 14th century. The face is unmeaning, the eyes only rendered with black dots, the vermilion garment only daubed in, the dark-blue mantle with white lights painfully executed with the minutest hatchings. Besides this, the particular type of head, which occurs in the Netherlandish and French miniatures of the earlier part of the 14th century, prevails

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here. P. 38 a, a D, with King David crowned by Samuel; the Almighty in the sky in the mosaic type of Christ. The rich ornamentation of the border combines in a peculiar degree all the above-mentioned qualities, and, in the kind of pattern which forms the flourish, is particularly characteristic of English art. Among the pretty drolleries are some birds—for instance, a falcon of wonderful truth of nature. P. 55 b, in a D, Christ before Pilate. The soft forms and easy composition of the slender figure of the Saviour are very remarkable. Below, on the border, is a slender maiden, with a unicorn taking refuge in her lap, and which is pierced by a knight: an animated and graceful motive. P. 89 a, an S, the body of which, of a tender grey, forms a dragon, with a large human mask for a head. In the fillings are the prophet Jonah, above, thrown into the sea; and, below, cast out of the whale's jaws. At the beginning of the psalm, "Salvum me fac Deus;" the border is particularly beautiful. P. 109 a, in an E, in reference to the psalm "Exulto Deo ajutori nostro;" above, David playing on the bells; below, two accompanying him on the harp and trumpet. Among the drolleries of the border is a man throwing away his sword and running away from a cupbearer; also, two thin wrestlers, with small tails. P. 128 a, in the initial, in reference to the psalm, "Cantate Domino canticum novum;" a priest singing the mass; the head of the Almighty, in the mosaic type of Christ, appearing to him. Upon the border, above, the truly English cock-fight; below, a knight fighting with a dragon with five heads; and again, below, by way of parody, two hares fighting with sword and club, and a dog sleeping. P. 131 a, in a D, in reference to the psalm "Domine exaudi orationem meam," the kneeling figure of David, here youthfully conceived, blessed by the Almighty, in the beardless but not youthful type of Christ. Upon the border, cat and mouse. P. 147 b, above, in a V, the countenance of Christ in the mosaic type: very serious and dignified. In a large D, in reference to the psalm "Dixit Dominus meus, Domino meo, sede a dextris meis," the First and Second Persons of the Trinity enthroned beneath a Gothic building, both in the mosaic type of Christ, of great beauty, and with the hands raised in dignified expression. Both figures are attired alike in a tunic of a broken blue, and a mantle of very light and broken crimson. In the body of the initials, upon a blue and reddish ground, the lozenge-form so popular in the first half of

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the 14th century. Upon the border, below, two naked figures riding upon a bear and a lion—also, the same animals fighting. Other pretty drolleries and graceful decorations also occur, while the number of smaller initials is unusually large.

A Psalter in two volumes, very small duodecimo, written in one column, with a very full minuscule letter, about 1350. In the calendar, which occupies twelve leaves, on the first page of each month are pretty drolleries in the border; and slightly drawn but very animated representations of the occupations of the month in frameworks of Gothic form. The next following pictures are of considerable artistic merit. Some compositions are very original; the heads, though drawn with the pen in the fashion of 1300-1350, are very pleasing; the draperies already of that soft and delicately modelled cast which was in vogue in 1350. The grounds consist in graceful gold scroll-work, or very fine panelled patterns: on the somewhat simple borders are pleasing drolleries, almost every page exhibiting some humorous incident. Then come eight pictures of excellent Gothic taste, from the Annunciation to the Holy Trinity, the Almighty holding the crucified Saviour before him. In the B at the beginning of the Psalms is David, above, playing on the psalter, and, below, fighting with Goliah. To these succeed similar pictures of the Passion, the first of which—Christ in the sepulchre, supported by two angels above, with two weeping angels in the sky, and four figures at the sides with empty scrolls—is remarkable. At the beginning of the second volume, in reference to the psalm "Exultate Deo," &c. is David, youthfully conceived, hammering upon the bells in very lively action. On the border, three figures playing upon organ, shawm, and violoncello, and a figure dancing; then the events of the Passion; and, finally, the Last Judgment. Above is Christ, both hands raised; the Virgin and St. John seated under Gothic gables. In the four corners four trumpeting angels; below are only the dead rising. On the opposite page, in reference to the psalm "Dixit Dominus," &c. are the Almighty and Christ enthroned, side by side—also under Gothic gables. Upon the border are two loving couples—a characteristic feature of the feeling of the middle ages, which united the deepest earnestness and the lightest mirth.

A romance of Alexander the Great in French verse, an English poem, and the French history of the great Caan (Bodl. No. 264), large folio. At the conclusion of the first work is written in

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golden letters, "Che livre fu perfais de le enluminouse au 18me jour d'avryl, per Jehan di Grise, l'an de grace MCCCXLIIII." As regards the pictures this date only refers to the first work, and not entirely to that, as we shall see; for the pictures in the third work, and four even in the first, could hardly be executed before 1400. Though the inscription just quoted indicates a French origin, yet I consider the character of the pictures, as also the ornamentation of the borders and initials, with the gold scrolled-work grounds, to bespeak decidedly an English origin, which is further confirmed by the character of the rich drolleries. Independently of the four pictures in the first volume which indicate a later period, there are no less than three different hands distinguishable in that portion. One artist, whose figures are over long, adheres in a mechanical way to the usual forms of art observable in the miniatures of 1300-1350. Most of the pictures are by this hand, which shows a French influence, and may therefore perhaps be that of Jean de Grise himself. The other, which is incomparably better, and by which the most original and fantastic drolleries, and also several vignettes, are executed, shows on the other hand, by the dulness of the gummy and very tender colours, and the delicately-scumbled draperies, a Netherlandish influence. By the third and rudest and most antiquated hand there is only the first picture—the plan of a city with a stream. This recalls, in style of colours, the manner of the 13th century. The very pretty little pictures on the following page are executed in that style which obtained in the second half of the 14th century, with a certain ideality of forms, picturesqueness of drapery, and softness of manner: they represent Olympia's dream of the snake, the birth of Alexander, his presentation when a boy at court, and his knocking at the stall of Bucephalus. The grounds are red, with very delicate gold designs. Next follow various pictures by the second hand occupying a whole page, and divided into various representations with rich Gothic framework, and very rich panelled grounds of most uncommon patterns. P. 43 b is a specimen which I mention for the rich and original border decorations, on which, below, are the armorial bearings of the individual for whom the MS. was executed, consisting of a golden lion in a vermilion compartment. On such pages the drolleries are always particularly rich. They also accompany the numerous vignettes. Combats with dragons and lions bring the modes of

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thought of the middle ages forcibly before us. The more refined hand for the drolleries occurs first in the vignette, where four ladies are seated on a Gothic pediment, looking at a tournament. Here the panelled ground is of uncommon delicacy. By the same hand are also the pictures of the following page, with carefully-drawn piebald horses. Here the second hand again appears. The English poem, which commences with p. 209, contains only very coarse vignettes by the first hand. With p. 218 commences a third work, with the superscription "Li livres du grant Caam." Here the greater part of the pictures are by that excellent hand to whom the four small pictures at the beginning of the first work belong. The first, the City of Tombalus, with a stream and vessels upon it, at once shows in its gummy colours the influence of the Netherlands. Also the framework of the picture, consisting of tender tendrils of red or blue threads, indicates a later time, about 1400. On the other hand, the border ornaments, in their taste and darker colouring, have a more antiquated appearance. Among the very beautiful vignettes by this hand I mention the Adoration of the Kings., p. 220 a, as particularly admirable. The Child is of soft and full forms. The inscription "Johannes me fecit" on the hem of the garment of one of the kings gives us to understand the name of this admirable artist. The decoration of the border is also of great elegance. Here appears an incomparably inferior, though contemporary hand, with dull colours. One only, a small picture, where a large bull is being brought up for sacrifice, proceeds from the hand of the better artist, whose designs altogether are very important for the study of English paintings of this period.

GERMAN MINIATURES.

The Gospels of St. Matthew and St. Mark (Douce, No. 292), a rather broad folio, 109, written in a large and beautiful minuscule letter in one column. Upon the centre of the binding is an ivory tablet with the enthroned and beardless Christ; the right hand raised in benediction, the left holding the Book of Life; in high relief; the eyes and nose almost rubbed smooth with time. The folds of the drapery are narrow and clinging. The expression in the Psalms, that the earth is his footstool, is here given in an antique form of conception, for his right foot rests on a seated and partly-draped female figure, holding a plant in her right hand and a serpent in her left, as a personification of the earth. One of the

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feet, as well as a portion of a figure of the sea, on which it probably rested, are broken away; one arm of the marine figure remains, holding a fish; also the indication of agitated water is still seen. The workmanship indicates the 10th century, and is very sharp and careful for the time; while the pretty border decorations of the tablet, corresponding as they do with the ivory sculptures in the binding of the MS. ordered by Henry II., and now in the Royal Library at Munich, show that they had also a Frankish origin, though in my opinion they were executed some centuries earlier. This tablet is surrounded by a plate of copper gilt, ornamented with incised work, in which is the figure of Christ in the youthful type, in a circle supported by two angels. In the corners are the four Evangelists seated, three of them writing; at the sides, two saints; below, an angel with a scroll. The workmanship is here also good, though perhaps somewhat later. From p. 1 b to 5 a are the superb canons. The pillars and archivolts are gold with vermilion outlines, the ground crimson, the text gold. The first three pages contain only two, the rest three arches. P. 6 b, the youthfully-conceived St. Matthew writing, in light-blue robe and dark crimson toga. The box-like throne is of late antique form; the ground gold. In the archivolt above him is the angel. At the beginning of the gospels, p. 7 a, are the initials L and J, entwined, in strong golden flourishes, with green fillings. As framework to the border is an ornament in blue and green, of antique motive, on a black ground. P. 69 b, St. Mark, a tall youthful figure, looking upwards, which, in conception and also in the cool effect of the light colours, shows a strong affinity with the MS. already mentioned. The granulated gold ground is of wonderful preservation. P. 70 a, an I, which, like the framework of the border, is in the taste of the L. Independent of the antique motive, the ornament in light crimson, heightened with white, on a ground of very deep crimson, has a very harmonious effect. From all evidence this MS. appears to have been executed in Franconia, between 960 and 980. The very beautiful majuscule letters, which, with the exception of the Gothic E's, are of pure Roman character, also indicate this period.

A Sacramentarium (Liturg. Miscell. No. 319), small folio, 266 leaves, written in one column with a beautiful minuscule letter. From the character of the pictures, which forcibly recall the miniatures executed at Bamberg for the Emperer Henry II., and

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from the text, this MS. may be assigned to the 10th century, or even to the beginning of the 11th, and was without doubt executed in the same part of the world. P. 31 b represents the Crucifixion—the Saviour draped. It has the same pale flesh-tones, and very light broken body colours, as in that later MS. executed for the same Emperor. P. 38 b, the Nativity, is similarly executed, but conceived in the Byzantine style, for the very long Child lies on he floor between the Virgin and Joseph; and three angels, half-length figures, are looking sidewards at the shepherds. P. 69 b, the three women at the sepulchre, with the angel. P. 111 b, the Ascension. P. 116 b, the Descent of the Holy Ghost. Here a fresh hand appears, with those reddish flesh-tones which are characteristic of the earlier MSS. with miniatures executed for that emperor. On the pages opposite the pictures are initials of very beautiful gold flourishes, with chiefly green fillings, in a rich and beautiful framework upon a crimson ground, in which the acanthus predominates. The keeping is quite admirable.

An Evangeliarium (Bodl. Bibl. Lat. No. 60), folio, 136 leaves, written in one column with a beautiful minuscule letter. The splendid canons occupy eight pages, and so far differ from the usual arrangement that they have not the usual number of smaller archivolts enclosed within a broad one occupying the whole width of the page, but consist of four narrow archivolts, divided by narrow golden or silver pilasters, with green and blue outlines, which terminate the page. The ground of the archivolts is gold, and where they meet there is a golden flower as a kind of acroterion. The text in the four columns is almost entirely in gold upon a crimson ground. The gold and silver have a granulated appearance. The pictures exhibit good drawing for the period, and the orange-tones of the flesh and the style of the Crucifixion a Byzantine influence. The execution in body-colours is careful. The initials are of very beautiful golden flourishes, with vermilion outlines, and chiefly with blue fillings. To these are attached, at the commencement of the Gospels, crimson pages with designs, with the text in majuscule letters in gold and silver alternately. The framework of the borders at the beginning of the Gospels has very beautiful designs, borrowed in most instances from antique models. The N at the commencement of St. Jerome's letter is treated somewhat simply in the above taste, but has in the centre limbs two very pretty flowers quite peculiar to this MS.

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St. Matthew, a very stately figure with brown hair, upon a box-like throne, holding a penknife in his right hand, and, like the other Evangelists, with bare feet, is surrounded with two pilasters, decorated with diagonal bands, and an archivolt. The framework of the border is particularly elegant. The L, on the opposite page, is very splendid, and adorned in the centre with the same before-mentioned pretty flower; the workmanship admirable. The words join on to the L in the mode before described. The framework of the crimson page is of the most beautiful acanthus pattern P. 40 a, St. Mark writing, and with grey hair: a very beautiful representation; above him an archivolt. On the opposite page, a superb J; St. Luke is dipping his pen in ink, with the most animated action. Upon three straight lines above him is a building of late antique forms. On the opposite page is a beautiful Q: St. John in a green robe is represented old, and about to write. Above him is a pediment with architecture, as with St. Luke. The ornament of the border is here as graceful as it is original. The conception of the Christ in the Crucifixion, which follows later, is quite Byzantine —there are four nails and a footboard. The head is of the mosaic type, the flesh-colour a light yellow. Both in the manner with which the Virgin has drawn her red robe over her head like a veil, and in the rich designs in the drapery, the Byzantine influence is evident—her feet are shod: sun and moon appear in circles as two brown heads. The approaching darkness is indicated by two blackish bands. At the end is a Latin inscription, stating that this MS. was executed in the year 1178, to the honour of the Virgin and St. Pancratius, "ad decorem domini in Ranshoven," for the basilica of the same place. The pictorial decoration of this MS. is the most remarkable and the best preserved of all the German miniature-paintings of the second half of the 12th century that I have yet seen.

A Prayer-book (Douce, No. 93), quarto, 121 leaves, written in one column with a large and beautiful minuscule letter; in my opinion executed about the year 1430, and on the Lower Rhine. Although French prayers occur towards the end of this MS., I can neither assign a French nor a Netherlandish origin to it. The saints in the calendar, such as SS. Bonifacius, Odulph, Bischof, Frederick, and Wunnibald, are evidences of a German origin, while such as St. Gereon, one of the patrons of Cologne, and St. Ludger, that of Westphalia, as well as the influence of Nether-

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landish painting visible in the pictures, borders, and initials, indicate more especially the locality of the Lower Rhine. The pictorial value of most of the pictures is inferior—towards the end, however, appears an admirable artist. While many of the pictures show the realistic tendency of the Van Eyck school, and a decided German formation in the heads, others adhere closely to the earlier style. The figures are often very short. In the landscape-backgrounds appear the pointed trees, and the blue sky merging towards the horizon into white, which was obviously borrowed from the Netherlands. Many of the representations are strange and peculiar. On the borders, besides the drolleries, occur all sorts of sacred subjects. The border decorations are altogether very remarkable. Those single, twisted, and beautifully-coloured leaves which appear in the borders of the Netherlandish miniatures about 1420, are here seen in rich hanging clusters, which, from the second half of the 15th century, were so characteristic of the border-decorations of the MSS. executed in Germany. In the centre or kernel of these clusters are often single figures of angels or prophets, and also occasionally whole scenes, such as hunts. The form of the golden leaves next these clusters differs from those in the French, Netherlandish, and English MSS. They are pear-shaped or acorn-shaped. Occasionally also occur whole plants of very graceful form. In the initials, which are in square gold compartments, are also frequent subjects, chiefly half-length figures. The colours, with the exception of blue and red, and a frequently beautiful green, have something subdued and broken. I proceed to mention some particular pictures. The first and larger represents the Annunciation, with the Virgin praying in the initial letter. The picture of the Last Judgment is poor. On the border above are the towers of heaven with angels, four of which are blowing the trumpet, St. Peter, and some flower-work; below, the jaws of hell. On the page opposite, the border is enlivened with a combat of wild men. In the Office for the Dead below, on the border, is the legend of the three living and the three dead kings. Upon another border is the flight of two knights; on the opposite border Christ bearing his Cross. In another, in an agreeable and cheerful landscape, is the Resurrection. Towards the end is the most important picture, the Virgin enthroned, with the Child, and surrounded with four angels and a kneeling female figure in gold

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brocade, who, though not very individual in feature, is the lady for whom the MS. was executed. In the corners are four coats of arms, two of them united and supported below by one angel. The one contains, in two compartments, two golden lions upon a gold ground, the other ten silver lozenges upon a red ground. On the page opposite are four girls kneeling, attired like the lady, with three of the same coats of arms and two other coats. To these succeed a number of saints within initials, peculiarly formed of dragons and other animals. Towards the end is the Crucifixion, quite of an ideal tendency, with a feature new to me, viz. a crowned woman riding on a lion with a cross-shaped staff, receiving the blood of Christ in a chalice. On the following page is the Virgin, of intense expression, and by a far better hand. Below a rich and stately tournament by the same. The subjects of the border opposite are also as rich as they are attractive.

A Prayer-Book of Bona Sforza, daughter of Giovanni Galeazzo, Duke of Milan, and wife of Sigismund, King of Poland (Douce, No. 40), duodecimo, 258 leaves, with a beautiful and pure Roman text. The calendar only contains the unmeaning signs of the zodiac. P. 39 b exhibits the rich and superbly painted arms of the Sforza family and of the kingdom of Poland; the date MDXXVII., and S. C. f.; whence it appears that the completion of this work took place in the ninth year of her marriage. There is no doubt that the letters S. C. are the initials of the artist; though it would be difficult to trace the name they indicate, yet it is obvious that he was a German, and of that admirable school of miniature-painting formed by the family of Glockendon, in Nuremberg. For this work agrees so entirely in every respect with the authentic specimens of the Glockendon family—for instance, with the Missal of the year 1521, and the Prayer-Book of the year 1531, which Nicholas Glockendon executed for Albrecht, Archbishop of Mayence, and which is now in the Royal Library at Aschaffenburg*—that but for those initials I should not hesitate to ascribe this work to that artist. Both the text and the richly-decorated borders, partly in the Italian taste, and partly in the Netherlandish, with the Visconti arms adopted by the Sforzas frequently introduced, lead me to conclude that these portions were executed in Milan, and then sent, for the purpose of intro-

* See critical description in my Kuntswerke und Künstler in Deutschland, vol. i. p. 382.

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ducing the pictures, to Nuremberg, then so celebrated for this branch of art. Also some of the borders, which are in pure German taste, were probably added there. The fourteen pictures representing the subjects usual in such works are chiefly taken from compositions of Albert Durer, but spirited and carefully executed, and with a singular power of colour. The lights in the hairs, draperies, and landscapes, are richly heightened with gold. The last picture, the Descent of the Holy Ghost, is feebler.

ITALIAN MINIATURES.

A Sacramentarium (Bodl. Auch. D 1, 20), small folio, of the 9th century, is only remarkable for some splendid initials with golden flourishes and vermilion outlines, the fillings consisting of the parchment itself. The initial in p. 36 b is particularly remarkable. I may also notice here a small altar-piece in bone, formerly fastened on to the front of the upper cover, with the Virgin and Child in the centre, St. Peter and St. Paul on each side, and St. Lawrence and another saint on the wings. Judging from the motives and the proportions, from the good plastic style, though inferior execution, this work may belong to the 13th century.

An Evangeliarium (Bodl. Canon. Bibl. Cat. 61), folio, 169 leaves, written in Longobardian minuscule letters, in one column, in the 9th century. The most remarkable features in this MS. are a large number of initials of very narrow form, and almost all extending below into long limbs. Here the snakes' and birds' heads, which are so characteristic of Irish art, frequently appear. Thus the initial, p. 4 a, terminates on each side with a snake's head, while an A, p. 7 b, is particularly rich in birds' heads. Occasionally, also, the heads of wild beasts, and even of men, are introduced. Next ensue initials entirely of animals; for instance, of eagles, lions, and oxen, as the attributes of the Evangelists; also of peacocks, doubtless as the symbol of immortality: as for instance, in pp. 64 b and 65 a. Finally the Evangelists themselves are sometimes introduced as initials. P. 44 b represents St. Matthew looking upwards; a few pages further on is St. John pointing upwards; and again, further on, the same conceived young. The initials are executed with beautiful but generally gaudy body colours. This remark especially applies to the citron yellow, which is of singular freshness, and to the vermilion, both of which are much used in the flourishes within the initials. After these a more subdued blue and green seem to be most approved. A gra-

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nulated gold or silver occurs but seldom. In p. 115 b, the fillings of an E, which occupies the whole page, are gold, while the body of the letter is yellow, blue, and green. Of pictures, properly speaking, there is only the Last Supper, p. 106. Here all the figures are seated, just as in the Agapæ, or Love-feasts, in the Roman catacombs; at the further circular side of a table, the near side of which terminates in a straight line, Christ is represented according to the bearded type. The manner in which St. John leans on his breast is very awkward. St. Peter, opposite the Lord, may be recognised by his usual type. The youthfully-conceived Judas is reaching his hand towards the sop. This is, perhaps, the oldest existing representation of this subject in Italian art. A reflex of antique art is traceable in the rude outlines, and also in the curtain on that side of the table where the fish are placed. Here, as in the figures employed in the initials, the drapery and the very simple folds have something antique, the motives are speaking, and the proportions correct. The heads consist only of black outlines, with green strokes, as indications of shadow. In the Last Supper the figures are almost mere outlines, and indications of shadow occur only in the figure of Christ and in those near him. In an apostle in an initial towards the end the flesh is coloured, but the drapery is loaded with such thick colour, that the forms of the folds are quite covered. As the taste of these initials occurs in older Irish MSS. in a very developed form, this MS. proves that their influence extended even to Italy.*

An Evangeliarium (Douce, No. 176), folio, 117 leaves, written in a minuscule letter of very pure Roman character, and scarcely later than the 8th century. An ivory tablet with thirteen different scenes is by far the most important feature of this work in an artistic sense. In the centre is Christ enthroned, conceived in the youthful type; the sceptre and cross in the right hand, the open book in the left. In the draperies, which are of antique form, the antique motives are preserved in the numerous narrow folds. In twelve departments are twelve scenes from the Life of Christ. Among them are those most usually found in the catacombs, such as the Marriage of Cana, and the Healing of the Lame. The Annunciation also occurs, in which, besides the Virgin, another woman

* St. Columbanus founded the Abbey of Ebobium in the Milanese in the 7th century. A certain connexion with Ireland afterwards may have been thus established.—TR.

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appears, which is new to me, and the Nativity. These reliefs, which are in excellent plastic style, all lie within the surface of the tablet, and have, in every respect, a very old appearance. Thus the head of Christ, for instance, forcibly recalls, in conception and treatment, the sculptures of the well-known episcopal chair at Ravenna, while the otherwise somewhat rudely treated reliefs agree with the earliest works of Christian art. Again the ornaments of the little beadings which divide the reliefs have the pure antique egg and arrow motive. From these evidences I should not hesitate to assign these sculptures to the 8th century. The MS. itself contains only very fantastic initials, partly formed of flourishes, partly of animals, birds, and dragons, and, what is new to me, fishes; these, from a notice accompanying the MS., are of Lombard origin. At the first words, "Incipit Evangelium," of which a fac-simile is given in the catalogue of the library, by Douce, the first I, and some other letters, have an outer edge of vermilion, and a filling of light yellow, here obviously meant to take the place of gold, which is entirely missing, with flourishes alternately of crimson, vermilion, and a beautiful green. These colours only are used in the remaining letters. This MS., before the revolution, was preserved in the Abbey of St. Faron, in the neighbourhood of Meaux; it then passed into the hands of Abel Remusat, and was finally purchased by Mr. Douce of Mr. Payne.

The Filocolo of Boccaccio (Bodl. Canonici Ital., No. 85), folio, executed, as appears from the armorial bearings, for one of the Gonzagas, at Mantua; and, judging from pictures of the period and text, probably for Lodovico Gonzaga, who died 1478. Of the two hands that may be distinguished in the pictures, the first is very remarkable. The well-composed and correctly-drawn figures are modelled in the deepest, fullest colours. They appear in the costume of the time. The harmony of colour, the chiaroscuro, and the taste of the architectural accessories, show the influence of Mantegna. The borders consist of blue, red, and green flourishes, with little white bands and dots upon a gold ground. The large and the numerous small initials are similarly ornamented. The frontispiece is a large picture. Above, in the sky, is Juno drawn in a car by four peacocks of awkward form. Below, a Pope and a Cardinal on the right, looking up to Juno, and two other persons in discourse; on the left, two young men of

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very magnificent attire, one of them also looking up. The border and an M are decorated in the manner just described. Below are the Gonzaga arms—four black eagles, and in the centre two little white lions. On the opposite page, again, above, Venus in a landscape, conversing with Cupid, who stands next an altar on which a flame is burning. This is by a second and skilful hand, though inferior to the foregoing; for although the heads are pleasing, and every part carefully modelled, yet the figures are mannered in drawing. The border and an A are of the style above described. Next follow four youths, dressed like the two above mentioned, but by the second hand. Three horsemen, and two dismounted from their horses, with a hall of porphyry and serpentine pillars, by the first hand, are again admirable. In a reception, by an old man with a suite, of some youths just descended from a ship, the second hand has done its best. On this page, decorated with a border and some pretty initials, are the armorial bearings.

A Prayer-Book, with the Psalter (Bodl. Canonici Liturg., No. 287), octavo, 309 sheets, written in two columns in a beautiful minuscule letter, upon the finest parchment. Judging from text and pictorial decoration, this may have been executed in Lombardy about 1470-1480. The calendar is quite plain. The title-page has an architectural framework round the text, in the most refined taste of the Renaissance, executed with great elegance in chiaroscuro. Above are tritons holding cups above antique masks. At the sides, two very elegant candelabra, with two little bags on the wider side. Below, in circles, four portraits in profile, and, in two ovals, the Sacrifice of Abraham, and two figures praying, both of them little pictures of admirable motives. At the beginning of the text, David with a turban, playing the guitar. P. 74 b, a beautiful R with golden arabesques upon an azure ground. On the border above, a delicate head in a medallion; below, the prophet Isaiah with book and cross. P. 238 b, another architectural framework, in chiaroscuro, with the parchment left for the lights. This and the little cherub above are by another and inferior hand; while seven little boys below, overcoming a satyr, are in every respect admirable, and show a most excellent artist under the influence of Mantegna. By the other less skilful hand are again two children on the border, with a goat and a ram, surrounding a trophy. Some elegant pictures also occur in initials, which proceed from some capital miniature-

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painter, who executed pictures of greater importance in a Prayer-Book in the possession of Mr. Johnson.

A copy of the translation of Pliny's Natural History (Douce), by Landino, dedicated by him to Ferdinand II. of Naples, and printed in 1476, by the French printer, Janson, at Venice. In point of pictorial decoration of some of the pages, this is one of the richest, most tasteful, and most perfect specimens of Italian miniature-painting of the second half of the 15th century that I have seen, and proves the high development which this species of art had attained at that time. As, besides the arms and the portrait of King Ferdinand, the armorial bearings of the Florentine family of the Strozzi also occur, Mr. Douce, the compiler of the library catalogue, is of opinion that this copy was executed for some member of the Strozzi family. From the manner in which King Ferdinand is glorified in the pictures, I am of opinion that it was probably thus ornamented for a present for this monarch, by order of one of the Strozzi. The dedication itself contains two borders, with those splendid golden tendrils upon crimson and azure, in the taste of the Renaissance, and those circles with portraits and armorial bearings, surrounded with beautiful flowers and leaves in strict architectural arrangement, such as occur in the works of that celebrated miniature-painter, Attavante, mentioned by Vasari; so that I am inclined to attribute the pictures to some excellent Florentine painter, not much earlier than Attavante. On the page on which the preface commences is Pliny, in a landscape,—within a large circle supported by two boys,—of very individual character, and warm brownish flesh tones, in the costume of the time of the printing, pointing to his work. The borders of the frontispiece at the beginning of the text are most richly ornamented. On each side are splendid candelabra, with garlands of fruit supported by genii; in large and small circles are the finest bronzes, cameos, a lion, and a lioness. Below, surrounded by six little boys, are the golden armorial bearings of the Strozzi, containing three half-moons, and an eagle above. At the sides are two circles with a motto, which had occurred before, "Mitis esto," and a lamb; then, on the left, the king, of very individual profile; on the right a man and a boy. The little boys, round the arms, are freely and gracefully modelled, and the execution of all is of the utmost delicacy and elegance. In the D at the beginning is Pliny, seated, examining an astrolabe. The

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borders at the commencement of the books are also decorated with flowers and circles, in which the portrait of the king and his arms recur; with those white flourishes which were so much in vogue in the Italian miniatures of that time. The preservation of this costly specimen is most admirable.

Prayer-book of Eleanor Hyppolyta Gonzaga, second wife of Francesco Maria della Rovere, Duke of Urbino (Douce Select., No. 29), a duodecimo of 136 leaves, written in a very graceful text, and, as regards pictures and borders, one of the most beautiful specimens of Italian miniature-painting, of the best period of the cinquecento, that I know. On the first page is written, "Purchased in Italy by Henrietta Louisa, Countess of Pomfret." On the reverse of the page are the splendid arms of the Gonzaga and della Rovere families. On the page opposite, in the centre, on a silver ground, is written, "Leanore Gonzage (*sic*) urbini duci." The borders of both pages are upon a gold ground, ornamented with trophies. On the following page is Moses receiving the Tables of the Law, in which the beautiful and graceful angel is very attractive. Otherwise these principal pictures, which generally present, in juxtaposition, the typical events of the Old Testament, with the fulfilment of them in the New, are of incomparably less artistic value than those in the borders. The heads are unmeaning, and often empty, and the colours gaudy. In the borders, upon crimson, azure, or green grounds, covered with the finest golden dots, are the most beautiful representations, treated like cameos, partly connected in historical sequence with the large pictures, partly also typical events. Below, in the corners, are vessels of graceful antique forms, with delicate arabesques growing out of them—all executed with the utmost precision and grace. The golden initials, which are in compartments of beautiful colours, decorated with delicate golden arabesques, are small, but very numerous. P. 14 b, Anna and Joachim in the Golden Gate; and p. 15 a, the Visitation. The borders are very gracefully ornamented in the Netherlandish manner, with single flowers, but instead of the cameos are eight silver shields, in which are the four cardinal virtues in chiaroscuro; then Faith, Hope, and Charity; and, on the eighth shield, the words "Major harum charitas." These small pictures, as also the Visitation, are beautifully composed. P. 23 b, Zacharias writing the name of the Baptist. Upon the border, in brown and gold, are the four

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Fathers of the Church. In the outermost corners are antique masks in marble, one of them representing Pan. P. 24, the Adoration of the Shepherds. The composition is too irregularly disposed in the space. The border contains the four Apostles in brown and gold, and two antique marble masks of great elegance. On the narrow side are two sphinxes in the same style. P. 27 b, Joseph's Dream. Upon the border, in four compartments—a delicate white on a crimson ground—are the Annunciation, the Nativity, the Adoration of the Kings, and the Resurrection of Christ, finely composed, and admirably executed. The ground of the border is silver, with the most delicate white arabesques; appropriate inscriptions are in gold, in azure compartments. On the opposite page, with an entirely similar border, is the Annunciation to the Shepherds, with three angels. P. 31 b, Solomon visited by the Queen of Sheba, and, on the opposite page, the Adoration of the Kings. On the borders of each are beautiful angels, supporting curtains. P. 35 b, the Presentation of the Virgin in the Temple; she is conceived as a little child. Here occurs a date, but I am not certain whether it be 1510 or 1540, as the third number is very indistinct. From the marriage of Eleanora Gonzaga with the Duke of Urbino in 1509, and from the circumstance that a year would be too short a period for the execution of such a work, also judging from the general style of art, I am inclined to decide for the date 1540. P. 36, the Presentation of Christ in the Temple; a good composition. The borders here show a happy combination of the more architecturally arranged style of decoration belonging to the Italian school, with the more arbitrary style, though distinguished for truth and for beauty of execution, of the Netherlands, from which the birds and butterflies are borrowed. P. 39 b, the Overthrow of Pharaoh in the Red Sea, with Jehovah very unfortunately represented as a pillar of smoke. Upon the opposite page is the Flight into Egypt. The borders to each are of peculiar elegance, containing most graceful angels holding rich garlands of fruit, in the taste of the Raphael arabesques, upon a black ground, with golden bands. P. 45 b, the Almighty appearing to Solomon while sleeping. The inscription, "Ecce dedi tibi cor sapiens et intelligens," explains the subject. On the opposite page, Christ teaching in the Temple. In the borders are eight masterly little subjects, treated as cameos, of which the Judgment of Solomon and the Murder of the Innocents are par-

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ticularly remarkable. P. 35 b, the Israelites collecting Manna, and, on the opposite page, the Last Supper. These borders also, which are otherwise in the Netherlandish taste, contain eight cameos, of admirable art. P. 60 b, the Destruction of Sodom, in which the Almighty, conceived as an old man, is represented as Jupiter, hurling his thunderbolts, reminding us of the usage among classically cultivated Italian priests of that time, in consequence of the mania for the antique then prevailing, of introducing the Almighty into their discourses under the name of Jupiter. The motives and drawing of some nude figures are very praiseworthy. On the opposite page is David repentant. P. 60 b, at the commencement of the seventh penitential psalm, on the border, are eight appropriate cameos, the lower one of which represents the Last Judgment. P. 76 b, at the commencement of the Office for the Dead, is the Expulsion from Paradise, and, upon the border, in the form of cameos, the Creation of Eve, the Fall, the Almighty addressing Adam, and our first parents working after the expulsion from Paradise. The Entombment on the opposite page, as well as the four cameos of the border, are of good composition; below, on the border, are four sphinxes. P. 110 b, "Ad matutinum sacratissimæ passionis D. N. Jesu Chr.," with Christ bearing his cross. On the opposite page, Isaac carrying the bundle of wood and the torch; behind him, Abraham. The old typical meaning of this subject, in allusion to Christ bearing his cross, is expressed by the inscription, "Per signum sancte crucis." The borders of both these pictures surpass all the others in richness; for, besides eight scenes from the Passion, of masterly execution in brown and gold, there are also four more scenes in the corners, executed in blue, and four typical scenes. Finally, between all these, are, at the sides, eight fishes; below, two serpents and two tortoises; and above, four snails. P. 131 b, before the Office of the Holy Spirit, is a large sacrifice, offered by a king, probably David, which is consumed by a flame from heaven: this is, to me, a new typical representation of the Descent of the Holy Ghost, which is on the opposite page. In eight azure compartments on the border are the chief events which succeeded the Crucifixion—the Resurrection, &c.; also the Descent of the Holy Ghost again, and incomparably better than the large picture. Besides these are again eight fishes, and eight birds, upon a finely-shaded silver ground. A notice in writing naming the well-known Veronese painter Girolamo dai

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Libri as the artist of this work, is decidedly erroneous. The larger pictures differ from his known works, and are too feeble for him, while the decorations of the borders are entirely in the free and developed form of art of the 16th century, such as Girolamo dai Libri, who was strictly confined to the more limited forms of the 15th century, never attained, though many years of his life belonged to the 16th century.

Besides these treasures, the Bodleian Library possesses a very considerable collection of engravings and woodcuts, also part of the Douce legacy, which, unfortunately, I had not the leisure to inspect.

I regret to say the same of some block-books, which belong partly to this legacy and partly to the old foundation of the library.

I now proceed to describe a few other MSS. with miniatures, which are scattered in different colleges:—

In Wadham College is an Evangeliarium, in octavo, which was unquestionably executed in England about 1020-30. The beautiful forms of the border-decorations and initials correspond singularly with the Anglo-Saxon MSS. in the library at Rouen, which decidedly belong to this time. With the exception of one border and one initial, however, which are painted in very opaque colours, they consist of mere outlines in red colour. The two only pictures, namely, St. Matthew, youthfully conceived, and the three Marys at the Sepulchre, are executed in the same way. The action, the figures, and especially the feet, are good. The three sleeping guards are without weapons.

In the archives of Corpus Christi College, under D iv. 5, is a work by Florence of Worcester, with outlines in brown, red, and green colour, in which the markings of the drapery are only here and there given. They represent chiefly the apparitions which happened to King Henry I. in 1130, during his stay in Normandy, and were executed about 1150. The outlines of the heads are more careful than is usually the case in miniatures of the 10th and 11th century; the oval form is also fuller; nor have the draperies that arbitrary fluttering appearance, but display much truth in the cast of the folds. The motives are also very speaking. For instance, the effect of fright upon the lower classes is well expressed in some sailors, whose heads, though caricatured, show an acquaintance with nature. The hands, however, are still very poor in drawing. I give these remarks only from the fac-

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simile in Dibdin's Bibliographical Decameron, vol. i. p. lxxviii., as during the vacation the original was not accessible. The one picture represents the king's dream during a storm at sea, and how he died and received the episcopal benediction; the other, his return to England.

In the same college is a MS. containing the history of Battle Abbey, of the date 1176. An enthroned monarch, with a sword, supposed to represent William the Conqueror, and of which Dibdin gives a fac-simile, vol. i. p. lxxxii., shows the attempt to represent majesty, and has something individual in the mouth; but the drawing of the arms is too long, and the legs are somewhat awkward and rude.

Wadham College also possesses a block-book.

There is also a MS. with English miniatures in the library of Exeter College, which I had not the opportunity of examining.

I now proceed to the works of art in Oxford in the possession of private persons.

Professor Johnson has succeeded in collecting a number of MSS. with miniatures of different countries and epochs, which I was able to inspect at my ease in my own room, before breakfast. I give a short account of those which appeared to me the most important:—

A Prayer-book, duodecimo, written in one column, in a powerful minuscule letter. Judging from text, pictures, borders, and initials, written about 1400, in the neighbourhood of Lyons. The last is evident, from the circumstance of two of the abbots, Eugendas and Claude, of the monastery of Candat, belonging to the diocese of Lyons, appearing among the saints in the calendar. The three pictures in this MS. are remarkable as being strictly executed in that style of art which attained its utmost development in the Prayer-book of Anne of Bretagne in the Bibliothèque Nationale at Paris, proving how early it obtained and how widely it extended in France. The Annunciation, which is of similar conception as that in the Prayer-book above mentioned, is singularly graceful, and the well-arranged folds have that picturesque softness which is peculiar to this time. The sky is formed of a panelled ground. The Last Judgment is of very simple construction. The feet of Christ are resting upon the golden sun and moon, which is new to me; two angels are holding the cross and

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spear. The heads of the Virgin and St. John are very pleasing. Below are four figures rising from the grave. The ground is red, with golden squares. Finally, the Office for the Dead, in the usual style, with blue ground and golden squares.

A Prayer-book of some noble lady, duodecimo, probably executed in Paris about 1420-1430. This is a rich specimen. Two artists' hands are distinguishable here, one of which is very remarkable. The calendar occupies twelve leaves; it contains the sign of the zodiac and the occupation of the month within that Gothic framework which so often occurs in the works of Giotto. The decorations which surround every page in the book are essentially in the older taste, with coloured and golden leaves with black outlines. On the plainer pages these are mingled with beautifully-coloured and softer flowers, and, where pictures occur, the new style entirely prevails. The small pictures are treated in the idealistic style, with beautiful heads and soft folds of drapery; while in the very lively and even gaudy colours of the draperies, and in the landscape backgrounds with pointed green trees, the newer realistic manner is discernible. The first picture, St. John the Evangelist, is of good motive, noble in expression, and very delicate in execution; the flesh-tones yellowish. The Virgin enthroned, with the Child, is of very slender proportions, noble in conception, and with a delicate character of head. After the Visitation another and inferior hand appears. Later in the work, and especially among the numerous saints, the first hand recurs. In one picture, before the standing figure of the Virgin and Child, is a kneeling lady, the patroness of the book. The text below contains that prayer so much in vogue, especially in Paris, during the middle ages, beginning, "Douce Dame de Misericorde." The cover is ornamented with elegant silver hasps, on which are pleasing reliefs executed about 1600.

The Apocalypse, folio, 123 leaves, written in a powerful minuscule letter of Belgian character in two columns. This was executed, as appears from the armorial bearings on p. 13 a, below, for Margaret of York, wife of Charles the Bold of Burgundy, and apparently at about the same period as the already-described treatises in the Bodleian Library (Douce, No. 365), before or during the year 1475. At all events, the somewhat numerous pictures similarly executed in chiaroscuro, and here and there slightly coloured, are obviously by the same artist. The decora-

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tions of the borders are also here treated in the same earlier style, only that in the corners there are elegant flourishes in grey and gold. The artist is very successful in dignified but gentle characters, and in quiet events. On the other hand, the appalling scenes with which this MS. abounds are less suited to his powers, and are somewhat lame in character. The prevailing landscape backgrounds, which are frequently slightly coloured, have a certain charm of nature. P. 13 a, above, is the youthfully and nobly conceived St. John with the chalice, and the Apostle Paul. Also the Martyrdom of St. John, with the Emperor Domitian and an attendant, is very delicate and animated. Further in the book, the representations often take the form of vignettes, running through both columns, with St. John in the centre of one page, and Christ seated in the other. The following pictures are the most remarkable:—The seven bishops defending each other: very individual and of great variety of expression. On their draperies are golden designs slightly indicated. The Almighty enthroned, surrounded by the four attributes of the Evangelists, is very dignified. The Virgin on the Crescent is very elevated in character; finally, some fugitives from a burning town are very animated. The preservation of this work is generally excellent.

A Psalter, in small octavo, written in one column in a small and beautiful minuscule letter. Judging from text and pictorial ornaments, executed about 1300, while, from the style of the arrangement of the numerous Gothic gables, the selection of the beautiful colours, the great neatness, and the character of the ornaments, I am inclined to attribute to it an English origin. Unfortunately, the calendar, which is generally the guide to locality, is here wanting. Conception, colouring, and treatment are still quite that of the first half of the 13th century—the faces alone, in the type of character, and in the meagre treatment of the pen-outlines, announce the 14th century. The gold of the grounds is raised; the inventions are very good, especially in the numerous drolleries, the motives true and speaking, the proportions slender, but the execution not particularly careful. The border-decorations consist in the first part, with the exception of the title-page, almost exclusively of simple beadings, starting from the initials, running round the outer side, and finishing at the end of the lower border. Towards the end of the MS. that leaf-work is seen sprouting from this beading, though in a very simple form, which

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subsequently formed the chief element of all the Netherlandish, French, and English border-decorations to the end of the 14th, and in many instances until the latter part of the 15th century. Drolleries occur on every page, or a dragon, generally with a human body; a small dragon also terminates every verse. In the smaller golden initials before every psalm is a small picture, generally a half-length, but occasionally a whole-length figure. This is the case in the B, p. 1 a, which heads the psalm, with David, a whole-length figure, playing on the psalter. Above, upon the B, is a dragon, with the upper part of the figure human, shooting an arrow at a bird sitting on a Gothic arch of the outer border. Below this arch is the gigantic St. Christopher; lower down, under a similar arch, St. Catherine and another saint. Below, on the border, a golden beading with tendrils, with coloured leaves on them; a dragon rising from the one side, a man from the other. Upon the beading, a stag-hunt. Similarly placed saints, sometimes one, sometimes two, frequently occur in the same part. The latter is the case in two pages with two large Ds, in which the Flight into Egypt and the Temptation are represented. Events from the life of the Virgin, in slight, bold, but capital Indian-ink pen-drawings, with the lips only tinted red. The last picture represents St. John the Baptist being taken to prison. The proportions are generally too short. That these drawings were executed in Germany appears not only from the style of art, but from the German inscriptions upon the scrolls. Judging from the form of art, probably not executed later than 1400.

The Epistles of St. Paul, with a commentary, folio. The Epistles in beautiful large minuscule letters, the commentary in small; written in the monastery of Steinfeld, about the year 1190. This MS. is remarkable for its very beautiful initials, consisting of the most tasteful flourishes in the brightest colours upon a plain gold ground, and executed with the utmost precision. The only figure is that of St. Paul enthroned in the first P, carefully executed with that type of physiognomy so early assigned to him in Christian art, and dipping his pen in the ink. Other initials contain drolleries. These, and especially the figure of St. Paul, show a skilful artist.

A Prayer-book, folio, written in two columns, in a large minuscule letter. The saints mentioned in the calendar show the

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locality to be Strasburg; while the form of art in the one only picture, the Crucifixion, which, however, occupies a whole page, indicates about 1450. The ideal tendency is here predominant, especially in the circumstance of the Christ being already dead. The expression and gesture of grief is very good in the Virgin, who is standing with St. John by the side of the Cross: the heads are very good for the period; the feet, as is usual, very feebly drawn. In the still well-arranged folds of the drapery there are already some sharp breaks. The ground is rose-coloured, with elegant golden scroll-work within, and little blue flowers. The borders are simple, but very tastefully ornamented in the more architectural style of the German miniatures of the 15th century, as compared with the contemporary Netherlandish miniatures. This is a relic of great local interest.

A Prayer-book, duodecimo, written in a small minuscule letter, between 1460 and 1470, and unquestionably in Lombardy, with sixteen miniatures, all, except the first, in initials. These drawings are executed by an admirable artist, with a deep religious earnestness and a delicate feeling for beauty seen throughout. The heads are very decidedly individual; the flesh-tones of a warmish brown; the other colours full and harmonious. The first picture shows the Virgin seated with the Child, and the two kneeling patrons of the little volume accompanied by their saints. The border, which is treated in an architectural style, with cameos introduced, is very tasteful. On the lower border are two female Dryads supporting the armorial bearings. Among the other small pictures I may mention the graceful Annunciation; the Nativity; the Office for the Dead, in which the figure of Death with the scythe standing on the bier is new to me; the Resurrection; and Christ standing in the sepulchre. The other pictures represent single male and female saints. By the same hand are the pictures in initials in the Prayer-book (Bodl. Canonici, Liturg. No. 287).

A Prayer-book, folio. This is an interesting confirmation of my theory that in the miniatures executed by the most remarkable masters we possess a true though diminutive index of the state of art, including also architecture. Here we find a characteristic representation of the state of painting, and also in some measure of architecture in Rome, and of the general state of feeling in Italy, in the middle of the 16th century. This is at once shown in the calendar, where, instead of the occupations of every month taken

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from common life, we have scenes borrowed from the Roman mythology—it being the aim of that period to select foreign rather than native modes of illustration—thus substituting a prosaic and cold allegory for the living expression of art. Were the works of Michael Angelo and Sebastian del Piombo lost to us, we should obtain, through this MS., a complete idea of the style of the last-named painter, and become acquainted with various motives by the first. From many a picture of this period, probably conceived originally by miniature-painters, we should perceive the downward course of art, even were the numerous mannered pictures painted about 1550 no longer in existence. The frontispiece at once shows us a Roman temple of elegant form, with the following inscription in gold letters upon a violet ground, giving us the history of this MS.—time, place, and origin, all excepting the name of the painter—'Heures de nostre Dame a lusaige (*sic*) de Rome, escriptes au dict lieu l'an MDXLIX par M. Frans. Wydon, et dediés à Messire Claude Durfe, chevallier de l'ordre du Roy tres chretien et son ambassadeur au s. siege apostolique.' Above, in the angles of the Gothic pediment, are two reposing figures, in chiaroscuro, in the taste of Michael Angelo. In the corners are the sun and the moon as two shining disks. On the following page, the armorial bearings of the patron of the book, with a Latin verse, which, however, in no way refers to art. On the opposite page, an altar of antique form, on which a flame is burning. On the same page, the symbol of the Trinity, an equal triangle with the inscription "uni;" more below, "et nunc et semper;" quite below, another Latin verse. The calendar then commences with a picture of Janus. Before the month of March is the picture of Mars; before July, that of Europa; before August, the Rape of Proserpine; before September, Vulcan's forge; before October, the train of Silenus; and before December, a temple, with Hercules in the landscape overcoming the Centaur. Then follow the four passages from the Gospels usually found in prayer-books, with the four Evangelists in the square compartments, in which are also the light-coloured initials. To these succeed the Passion, and then the events from the life of the Virgin. The Visitation, which is of particular beauty, is taken from the picture by Sebastian del Piombo, the fragments of which were in the collection of Cardinal Fesch, and are now in the possession of the Duke of Northumberland. The Adoration of the Kings is

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somewhat mannered, and their Coronation of Christ somewhat theatrical. On the other hand, David repentant before Nathan is remarkably excellent. Before the Kyrie appears the picture of the Pope and four ecclesiastics kneeling, and in the distance the castle of St. Angelo. The Christ teaching in the Temple is very mannered. In the Last Judgment, the figure of Christ and the motives of most of the other figures are taken from Michael Angelo, though of course much simplified. Also, the figure of the Saviour in the Crucifixion is based upon Michael Angelo's type; while the group of the women is from Daniel da Volterra's Descent from the Cross. The Descent of the Holy Ghost is again very mannered. All these pictures are executed in a masterly style in a very tender grey, with slightly-coloured landscape backgrounds. Every column of text is surrounded with a narrow violet border, on which are silver designs of great elegance. Numerous initials also occur within coloured compartments.

Finally, I must mention a Spanish Cantionales in six gigantic folios, which in their original stout bindings, with strong iron clasps, are very difficult to handle. In one of the volumes is the date 1545. The pictures in the otherwise splendid initials are very inferior in point of art, though they deserve notice as showing in every respect the most decided influence of German art. One of them represents St. Jacob of Compostella helping to overcome the Saracens, with "In festum St. Jacobi almæ Hispaniæ defensoris." From the title of another song, "In festo St. Frueti, patroni Segoviæ," it might be concluded that this cantionale was executed for a church at Segovia. The decorations of the borders show a mixture of German, Netherlandish, and Italian varieties of taste.

I also found a block-book, and, as appears from the lightness of the ink and the impression with the rubber, one of the oldest editions of the Apocalypse: the last leaf is, however, missing.

The following woodcuts also deserve notice.

On the inner pages of the binding of a folio volume which contains a portion of the Vulgate, and which is decorated with a moderate number of initials, are two woodcuts of considerable size—St. Jerome, as the founder of the Vulgate, with a book before him, kneeling before the crucifix and doing penance. Behind the crucifix, of very grim aspect, in the background, is a rocky landscape. Below, in an oblong compartment, the name of the woodcutter, Michael Schorpp. This print is taken from a tolerably

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good drawing. The treatment is simple, but broad and solid: the flesh parts, the leaves of the book, and the crucifix, are coloured. Behind is Christ upon a hill, sending forth the Apostles, eight of whom are embracing each other, two are going forth together, and two separately. The drawing of this woodcut, which is executed and coloured in the same way as the St. Jerome, is by a less skilful hand. The figures are of short and stout proportions, but the motives are true and speaking. Below is again the inscription "Michel Schorpp, maler zu Ulm." Above, also in German, an inscription of six lines, in which it is stated where each of the apostles went. Judging from the sharp breaks in the draperies, these woodcuts, which are probably unique, may have been executed about the year 1480. The artist is mentioned by Nagler in his Künstler-Lexicon as a caligraphist and illuminator residing in Ulm between 1495 and 1500, who in 1499 became a member of the artist brotherhood, "zu den Wengen," in that city.

A very beautiful example of the Missal printed in Bamberg by order of Bishop Henry of Bamberg, folio, in a large and beautiful type in two columns. At the end of the bishop's preface is the date 1499, and below, a woodcut of good invention and of simple and solid workmanship, representing the Emperor Henry II. and his Empress Kunigunda holding between them the cathedral of Bamberg, which they founded: also the Bamberg and Truchsetz arms. But a more important work of art is another woodcut on parchment, pasted into the inner side of the upper cover, in admirable depth of black ink, representing the Crucifixion, with the Virgin and St. John, three angels catching the blood from the wounds of Christ, and the individual for whom the print was executed. Here composition and drawing are of a very admirable character; the execution the same, though simple.

A very beautiful example of the Office of the Virgin, which appears, from an inscription, to have been printed in the year 1527 by Simon du Bois for Master Geofroy Tori, of Bruges, a well-known publisher of the time. Of works of this kind, so numerous in Paris about this period, this is one of the most remarkable. Every page is decorated with a woodcut, in which the style of French border decorations from about 1490, with single flowers, and fruits, &c., is lightly and pleasingly imitated. Later in the work occur pictures which in delicate and simple treatment recall the woodcuts of Holbein's Dance of Death, and in composition

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and slenderness of proportions reminded me forcibly both of the miniatures by Godefroy in two MSS. in the British Museum (Harleian MSS., No. 6205) and in the Library of the Arsenal in Paris. On both sides of the pretty original binding are printed in gold the Crucifixion, with the Virgin and St. John, and the Annunciation.

A very spirited and broadly executed pen-drawing of the principal figures in the composition of Raphael's Murder of the Innocents, which is known by Marc Antonio's engraving, I consider to be a study by the hand of RAPHAEL. The soldier, drawing the sword, is particularly excellent. As that part of the paper was torn away where the Child would have appeared, he drew it above on the border.

Finally, I may mention that the walls of Professor Johnson's drawing-rooms are adorned with a number of the finest engravings from the 15th to the 17th century, by Martin Schongauer, Albert Durer, Marc Antonio, Rembrandt, &c., all admirable impressions, and perpetually inviting the fresh study of their beauties. Professor Johnson, knowing how unfavourable the juxtaposition of two different kinds of art is to each, has wisely apportioned the best specimens of the first engravers of the present day, Raphael Morghen, Desnoyers, Müller, Longhi, Toschi, Foster, &c., to his dining-room.

One beautiful afternoon we proceeded by water to a small place in the neighbourhood called Iffley, the little church of which has three very rich doorways in the Romanesque, or what is called in England the Norman style. The abundance of peculiar, and in some respects highly fantastic, inventions, is very remarkable, each doorway being different. The south door is the most remarkable, especially for the elegant flowers which rise from the fluting. The admirable style of the forms and parts also deserve mention, and the sharp workmanship of the stone.

The most important private collection in Oxford is that belonging to the Rev. Dr. Wellesley, Principal of New Inn Hall, a man of the kindest and most refined manners, who unites the warmest love of art with the choicest taste. The strength of his collection consists in drawings by Titian and Claude, and I know no collection, either public or private, which possesses so rich a series of specimens by both masters. The Doctor also possesses choice specimens of Raphael and others. In the few days I spent in Oxford during the Archæological meeting I had not the time to

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inspect these treasures with due attention, and upon my second visit to Oxford Dr. Wellesley was unfortunately absent, so that this general allusion to his collection is all that I have it in my power to offer.

BLENHEIM PALACE,

The celebrated country-seat of the Dukes of Marlborough, situated about eight miles from Oxford. If nothing were to be seen in England but this seat, with its park and treasures of art, there would be no reason to repent the journey to this country. The whole is on so grand a scale that any prince in the world might be satisfied with it for his summer residence; and, at the same time, it is a noble monument of the gratitude of the English nation to the great Duke of Marlborough. It would be superfluous to add anything respecting the park after what has been said in the Letters of a German Prince. Much as the architect of this palace has sinned against the principles of his art, by breaking the masses and main lines, and by the heaviness and overlading of the ornamental parts, yet it affords at a distance very picturesque views, and the interior is very striking for the size of the apartments, the beauty of the materials, and the richness and splendour of the decorations. The most attractive decorations, however, are the paintings, which, arranged in a series of apartments, form one of the most considerable galleries in England. The great Duke of Marlborough was a great admirer of Rubens. The Emperor, and the great cities of the Netherlands,—Brussels, Antwerp, Ghent,—therefore vied with each other in presenting him with the finest works of that master; he purchased others himself, and thus formed the most considerable collection of pictures by Rubens in the possession of any private person, and with which no royal gallery even can be compared, except those of Munich, Vienna, and Paris. It is the more important, because the pictures are almost throughout by the hand of Rubens alone, and are chiefly of his earlier and middle periods. My admiration of this rich and ardent genius was, therefore, only increased here. There are also admirable portraits by Vandyck, and some of the pictures justly bear the names of some of the greatest Italian masters. I enjoyed the very rare favour of being allowed to remain alone, and as long as I pleased, in the different rooms; indeed the hurrying through, as is practised here almost daily,

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would have been of little use to me. Nay, the late Duke, happening to find me at my studies, conversed with me in a very friendly manner, desired me not to let his coming and going interrupt me, and presented me, as a remembrance of Blenheim, with the latest edition of the Guide to it, which is adorned with a plan of the park and with the chief views, engraved on steel and wood. I will now give some particulars of the most important original pictures in the order they occupy in the rooms.

BOW-WINDOW ROOM.

VANDYCK.—1. Queen Henrietta Maria, whole-length, in a blue silk dress; this picture hangs too high, and in too dark a situation, to decide whether it be an original or one of the many old repetitions.

BOLTRAFFIO.—The Virgin and Child, a small oval picture. The expression of melancholy in the Virgin is very noble. This delicate picture, which is here called a Leonardo da Vinci, has unfortunately suffered much damage.

THE DUKE'S STUDY.

VANDYCK.—2. Saturn, with wings, holding Cupid on his knee, and cutting his wings. A rather insipid allegory, to the effect that love decreases with time. On canvas, 4 ft. 10 in. high, 3 ft. 8 in. wide. Of the latter period of the master.

SIR GODFREY KNELLER.—Sarah, wife of the great Duke of Marlborough. Far more natural, careful, and delicate than the majority of pictures by this artificial artist. The ambitious, proud, and violent character by which this lady acted so important a part in the affairs of her own family, of England, and even of Europe, is clearly expressed in her features.

TITIAN.—1. St. Sebastian, whole-length, the size of life. The figure is fine and slender, the expression noble, the tone of the flesh warm and clear. A landscape in the background. The picture unfortunately hangs in a very bad light.

PETER NEEFS.—The interior of a church. A very good but dirty picture.

PIETRO FRANCESCO MOLA.—A very poetical landscape, the distance in a warm tone. About 6 ft. high, and 9 ft. wide.

JAN BAPTISTA WEENIX.—A seaport with numerous figures. A large and very carefully-executed picture by this rare master, which would be much improved by varnishing.

CARLO DOLCE.—1. The Adoration of the Kings. A small pic-

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ture. Less affected and truer in the feeling than usual, and highly finished in all the parts; for instance, in the gold brocade dresses of the kings.

FRANS FRANK the elder.—The Destruction of Pharaoh's Host in the Red Sea. A small picture of extraordinary delicacy.

ROLAND SAVERY.—Orpheus attracting the animals by his lyre. A remarkably pleasing picture by this master, here marked as "unknown."

PAULL BRILL.—A landscape of the later and best period of the master; the light admirably managed. Here erroneously called a Claude Lorraine, though it cannot be denied that pictures of this kind by Paul Brill had a very decided influence in forming Claude's style.

LAMBERT LOMBARD.—The Virgin and Child. Pale in colouring, but very delicately blended. The pictures by this master, one of the most eminent Netherlanders who imitated the great Italian masters, are in general mistaken for Italian works; thus this picture is ascribed to Correggio.

THE EAST PARLOUR.

VANDYCK.—3. Mary Duchess of Richmond, whole-length, the size of life, about to take a pair of gloves which a female dwarf is presenting to her. Of the later, elegant time of the master.

RUBENS.—1. A Bacchanalian festival is ascribed to him, which is, however, by an able master of his school, who has had in view his celebrated Bacchanalian festival in the Gallery at Munich. Many parts call to mind the earlier period of Vandyck.

TITIAN.—2. A male head. Admirably drawn, and coloured very warmly, but rather later than Titian; a combination of the Italian and Flemish styles.

HOLBEIN.—A male head. Admirably modelled and true to nature. Painted about the year 1530.

VANDYCK.—4. The Duchess of Buckingham, with her two sons and a daughter. She is sitting in an arm-chair. The black dress, and the circumstance that she is pressing a miniature to her heart, give reason to conjecture that this picture, which is admirably painted in a broad silvery tone, was executed after the assassination of her husband. On canvas, about 8 ft. high, 6 ft. wide.

5. Catherine Countess of Chesterfield. Bust picture. 2 ft. 6 in. high, 2 ft. 1 in. wide. Also in a tender tone, and of great elegance.

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THE LARGE DRAWING-ROOM.

In this magnificent apartment a noble view over the park is commanded, which often drew my eyes away even from the master-pieces around me.

RUBENS.—2. Lot, with his wife and daughters, conducted by two angels from Sodom. The moment is realised in the most vivid manner; he is folding his hands, she shedding tears. This picture, presented to the Duke by the city of Antwerp, is one of the choicest works of the master's middle period. The characters are far nobler, the colours truer and more subdued than usual, the execution extremely careful. Engraved by Vostermann. On canvas, 6 ft. 8 in. high, 7 ft. 6 in. wide.

3. The Return of the Holy Family from Egypt. This picture, which has been engraved by Vostermann, may perhaps have been painted but shortly before the celebrated Descent from the Cross, in the cathedral at Antwerp; for the wing of it on which the Visitation is painted has the greatest resemblance to it, especially in the character of the Virgin. The naïveté and earnestness of feeling, and the cool, serene, subdued morning tone in which the whole is most carefully carried out, render this work one of the most delightful and remarkable productions in the extensive sphere in which Rubens laboured. This picture is calculated to gain him the good will of those amateurs who do not like his usual more arbitrary and fantastic manner. On canvas, 6 ft. 8 in. high, 4 ft. 6 in. wide.

4. A Roman Charity is worthy to accompany the preceding. This subject, otherwise so far from pleasing, is here treated so discreetly, the affecting expression of filial piety is so happily rendered, the execution is so careful, and the admirable colouring so true, that the whole impression is highly satisfactory. Of the middle time of the master; 6 ft. high, 6 ft. wide.

5. The portrait of Paracelsus, remarkably decided in the forms, and very carefully executed. The landscape of the background, by Wildens, has something of an antiquated character. If this plump-looking man really represents the celebrated physician Theophrastus Bombastus Paracelsus, Rubens must have painted him from some earlier picture, as he died in 1541. On panel, about 2 ft. 6 in. high, 2 ft. 1 in. wide.

CARLO DOLCE.—2. The Virgin with a crown of stars, her eyes raised towards heaven; half-length figure. The expression is not

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only noble, and less weak and effeminate than usual, but the drawing is finer, the colour uncommonly clear, and the execution of extreme delicacy. The hand which is stretched out is particularly and justly admired for its beauty and truth to nature. The picture is of octagonal form, like St. John the Evangelist, by Carlo Dolce, in the Museum at Berlin, and of about the same size.

RAPHAEL.—This name is affixed to a female portrait, which is said to represent Raphael's mistress, here called Dorothea. Neither the one nor the other of these assertions is tenable; but the picture is truly the portrait of a beautiful woman, by a very great master. I think I decidedly recognise the hand of SEBASTIAN DEL PIOMBO. The conception, the colouring, the landscape of the background, and the arrangement of the colours, are entirely in his taste. The splendid dress she wears—a mantle of red velvet—indicates a lady of rank.

TITIAN.—3. Pope Gregory and a female saint with the palm; the figures two-thirds the size of life. A bright, clear, carefully executed picture, of the master's earlier period. Unfortunately, the hands are effaced by cleaning.

RUBENS.—6. The Adoration of the Kings. Though the original picture is in the Louvre, the hand of Rubens is manifest in many parts of this repetition; and it has the advantage of the other in being in a better state of preservation. Here too we recognise the earlier, more severe style of the master, and the influence of his studies in Italy. 8 ft. 6 in. high, 6 ft. 3 in. wide.

CARLO MARATTI.—The Virgin, standing on a celestial globe, surrounded by angels. A very carefully executed and warmly coloured picture; a happy imitation of Guido. Life size.

RUBENS.—7. A Holy Family. Though the subject is not treated in a very elevated way, yet it is distinguished by a certain cordiality and naïveté of feeling, and is very pleasing for its admirable colouring and careful execution. On canvas, 6 ft. 6 in. high, by 4 ft. 6 in. wide.

8. "Suffer little children to come unto me:" half-length figures. The conception of this subject is highly characteristic of the tendency of the Netherlanders to portray Biblical events in the form of their contemporary life. We have here the patron of the picture and his family worshipping the Saviour in their Flemish costume. The Saviour, seen in profile, is laying his hand on the head of a boy, blessing him. Behind him stands a little girl, who is followed by the mother, with an infant in her arms, and by the

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father. Next to Christ, on the other side, are three apostles. Though this picture decidedly deviates from the style of Rubens, I yet do not know any of his scholars who could have painted it. The portraits of the family are of the most simple truth of nature, full of health and life, freely and yet carefully modelled in a full, warm tone. The head of the woman is a real masterpiece for softness, clearness, and roundness. On the other hand, dignity is admirably expressed in Christ, and displeasure in the apostles. The colouring is of astonishing warmth and depth. On canvas, 4 ft. 3 in. high, 6 ft. 4 in. wide.

9. The Virgin and Child. Of his later period; carefully executed in admirable impasto, and with the greatest brilliancy of colouring. On panel, 3 ft. 5 in. high, 2 ft. 5½ in. wide.

THE LITTLE PARLOUR.

REMBRANDT.—The Woman taken in Adultery. Christ, St. John, the woman, and two accusers, half-length figures, the size of life. Though not to be compared with the picture in the National Gallery, the expression of Christ is here very noble; the clear, full tone more subdued than usual, and the treatment, notwithstanding its breadth, careful.

PIETRO DA CORTONA.—The Rape of the Sabines. The chief characteristics of this master—a powerful effect and an agitated scene—are here attained in a high degree. To this is added unusual force of colouring and careful execution; so that this picture is one of his best works, and proves the ability of the master when more careful than usual.

GONZALEZ COQUES.—The portraits of a Dutch family, in a room. A remarkably choice picture by this rare master.

RUBENS.—10. Catherine de Medicis; to the knees. She is seated in an arm-chair, in a black silk dress with a broad white collar. Of the painter's earlier period; of refined truth of nature, decided forms, and delicate tone. If it really represents that queen, it must have been painted from an earlier picture, because Rubens was only twelve years old when she died. But it does not seem to me to be intended for her.

11. Helena Formann, the second wife of Rubens, in a magnificent dress, and richly adorned. A black velvet head-dress enhances the dazzling whiteness of her complexion. She is walking in the open air; a page with his hat in his hand following her. Incomparably animated and elegant, and at the same time truly brilliant in colouring. On canvas, 6 ft. 6 in. high, 4 ft. 6 in. wide.

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ANNIBALE CARRACCI.—The Virgin with the Child appearing to a worshipping saint. A small picture, finished like a miniature; a happy imitation of Correggio.

ARTUS VAN DER NEER.—1 and 2. A small sunset, and another larger landscape, are here erroneously attributed to the painter of subject pieces, Eglon Van der Neer, though the second has even the monogram of Artus.

RAPHAEL.—In the centre, the Virgin enthroned, under a canopy elegantly ornamented with coral. With her right hand she supports the Child, who is sitting on her lap, and looking into a book upon her knee, which she holds with her left hand. At the right hand of the throne St. John the Baptist, represented as a man of mature age, stands looking up in adoration, holding in one hand an elegant crystal cross, which reaches to the ground, and pointing with the other to the infant Christ; on the left is St. Nicholas of Bari, in pontificals, holding in his right hand a golden crosier, in his left an open book, in which he is looking with devout meditation. The background is formed by a building with large semicircular arches, of a delicate light grey colour, through which there is a view of a landscape. The figures are three-quarters the size of life. On panel, about 9 ft. high and 5 ft. wide.

This picture, which Raphael, according to Vasari, painted, after his first residence in Florence, for the family chapel of the Ansidei, in the church of the Serviti, or S. Fiorenzo, at Perugia, is a highly important work in the history of his artistic development, showing the transition from the Perugian to the Florentine style. Here we find all the enthusiastic depth of religious feeling, and much of the external school style of the former, combined with the endeavour, by thorough study, to obtain greater truth of nature and more freedom; qualities which he first acquired in Florence. The excellent state of preservation also allows of more instructive observation than any other picture of that period of Raphael's career. To his earlier Perugian manner we ascribe the head of the Virgin, which, however, is the most beautiful and noble development of this whole style, the rather too round body of the otherwise very lovely Child, the expression of ardent yearning in St. John, as well as the position of his feet, resembling that of St. Joseph in the Sposalizio, the cast of the draperies of the Virgin and St. Nicholas, the use of several colours which have turned very dark, such as the blue in the robe of the Virgin, the

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green in the canopy, in the upper garment of St. Nicholas, and in the landscape, and the use of gold in the hems, in the glories, in the two Greek borders, and in the inscription SALVE MATER CHRISTI on the wooden throne, to which there is an ascent of three steps. The following portions, on the contrary, indicate the first movements towards the freer development of his genius, which, a few years after, took so lofty a flight in the realms of art:—the position and the head of St. Nicholas; the first is characteristic and free; the head, happily foreshortened, and leaning forward, shows, in the admirable modelling, an attentive study of nature; in the shadows, clearness and rounding by means of reflections; in the whole local tone, an aim at truth;—and the flesh of St. John, as well as the hands of St. Nicholas. With all correct understanding of the details, we here remark a meagreness not found in many earlier pictures of Raphael, but into which young artists easily fall in endeavouring strictly to follow nature. In the left arm of the Child, and of St. John, foreshortenings have been attempted, but have not been successful. The red dress of St. John—the folds of which already betray the peculiar taste of Raphael—the slender proportions of the figures, and the light blue of the sky, are imitated from the Florentine painters of that time. Every portion of the picture is executed with great care, in a solid impasto. The general impression of the colours is clear, forcible, and harmonious. In the flesh the shadows are grey, the local tone delicately yellowish, and the lights whitish. On the hands, feet, and knees those reddish tones appear which indicate an accurate observation of nature. In my opinion, this admirable picture, which bears on the hem of the Virgin's robe the date MDV., may be placed between the Crucifixion, in the collection of Lord Ward, and the Lunette in S. Severo in Perugia, painted in fresco, which is well known to be also of the year 1505, and which is the oldest example of the freer style of Raphael. Till the year 1764 this picture remained in the church of S. Fiorenzo. At that time it was purchased by Mr. Gavin Hamilton for Lord Spencer, who subsequently presented it to the Duke of Marlborough.

THE GREAT PARLOUR.

SIR PETER LELY.—Portraits of Lady Morton and Mrs. Killigrew. Though flatter and more motley than Vandyck, this picture, nevertheless, proves, by its delicate clear colour and elegant design, that Lely sometimes successfully endeavoured to rival that master.

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VANDYCK.—6. King Charles I. in complete armour, on a cream-coloured horse, nearly in profile; at his side, Sir Thomas Morton, master of the horse, on foot, with his helmet; in the background, a cavalry combat. On canvas, 12 ft. 6 in. high, 9 ft. 6 in. wide, full of life. The clear, bright, warm tone of the flesh reminds us of the great Venetian artists, in whose taste the beautiful landscape is likewise designed. The horse appears rather clumsy. This picture, which was sold for a paltry sum at the sale of the collection of Charles I., was purchased by the Great Duke of Marlborough at Munich.

RUBENS.—12. Andromeda, chained to the rock, in terror at the approach of the monster; over her head Cupid with his torch, while Perseus, mounted on Pegasus, is seen in the distance descending from the skies to defend her. On panel, 6 ft. 6 in. high, 3 ft. 1 in. wide. The elevated taste of the forms, and the style of the subdued colouring, induce me to believe that Rubens painted this fine picture while he was in Italy.

VANDYCK.—7 and 8. Charles I. and his Queen; half-length figures. Each picture 3 ft. high, 2 ft. 4 in. wide. Very elegantly executed in a tender silvery tone.

RUBENS.—13. Family portrait. The painter walking with his second wife, Helena Formann, in an elegant flower-garden; she has a little child in leading-strings; figures the size of life. On canvas, 6 ft. 8 in. high, 7 ft. 8 in. wide. If no other picture by Rubens were in existence, this would suffice to prove him one of the greatest painters that ever lived. The conception of the portraits is highly poetical, and the feeling of calm domestic happiness most pleasingly expressed. The splendid Spanish costume in which the figures are dressed gives at the same time the impression of easy circumstances. The drawing also is so decided, the execution throughout so careful and perfect, the colouring of such depth and fulness, and the harmony of the whole so pleasing and powerful, that, in these respects, few other pictures of Rubens equal, and none probably surpass it. It is evident that the city of Brussels, to which the Duke was indebted for this masterpiece, offered its best, for all the other pictures by Rubens that still remain in that city are inferior to this.

RUBENS.—14. The Virgin and Child on the throne, surrounded by four angels, and worshipped by St. Catherine, St. Barbara, St. Dominick, and three sainted monks; below are Archduke Albert of Austria kneeling on one side, and on the other his consort the

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Archduchess Eugenia Isabella and the Archduke Ferdinand. A beautiful composition; the heads extremely fine and animated, the forms not exaggerated. This spirited sketch for a larger work was painted in the first years after the return of Rubens from Italy. On panel, 2 ft. 2 in. high, 1 ft. 8 in. wide.

15. A Holy Family. A picture of his later period, in a rather common Flemish character; the colouring brilliant.

SIR JOSHUA REYNOLDS.—1. Family portrait of the late Duke of Marlborough, with his Duchess and six children. They are in a hall, with a landscape background. Sir Joshua appears to great advantage in this fine work. The arrangement, which is so rarely satisfactory in such pictures, is here pleasing and happy. With great animation in all the heads, and very careful execution of the details, it combines a general harmony in a bright, warm, and full tone of colouring. The artist received for this picture 700 guineas, a very moderate sum compared with the present prices.

VANDYCK.—9. Lord Strafford and his secretary Sir Thomas Mainwaring; to the knees; on canvas, 3 ft. 4 in. long, 4 ft. 6 in. wide. This is one of the few truly dramatic portrait pictures by Vandyck. Earnest thought is strikingly expressed in the head of the nobleman, who holds a letter in his hand, the answer to which he is dictating to his secretary, who is listening with the greatest attention. The execution is very careful, the tone clear and warm.

THE DINING ROOM.

GAINSBOROUGH.—John Duke of Bedford. Superior to many of the portraits by this master in faithful and careful execution.

SIR JOSHUA REYNOLDS.—2. Lady Charlotte Spencer, represented as a little gipsy girl, telling the fortune of her brother, Lord Henry Spencer. A picture which is very pleasing for naïveté, animation, and clearness of the bright warm tone.

Among the other portraits by SIR JOSHUA, the best are those of Lord Charles Spencer—3, and the Marquis of Tavistock—4. Of the others, some are faded, the remainder originally of less importance.

RUBENS.—16. Lot and his Daughters—a present from the Emperor to the Great Duke of Marlborough. This, like many other pictures of his later period, excites admiration for its skill and energy, but is at the same time disagreeable in the vulgarity of the forms and characters. The charm of truth is also wanting in the blue half-tints, in the red reflections, and in the shining lights in the flesh. On canvas, 6 ft. high, 7 ft. wide.

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17. Three women gathering fruit. Cupid, on a tree, presenting one of them with a branch of apricots. A very pleasing composition, in which a feeling for beauty and truth is combined with a blooming, transparent, yet not extravagant colouring. The fruit is painted with extraordinary force and taste by Snyders. On panel, 7 ft. 6 in. high, 7 ft. 6 in. wide.

18. Venus and Cupid endeavouring in vain to dissuade Adonis from going to the chase. A grand picture of the master's middle period. Refined feeling, beautiful heads, more noble forms, and careful execution, are here united with a brightness, warmth, and clearness of colouring, which make one involuntarily recollect Guido's exclamation at the first sight of a picture by Rubens—"Does this painter mix blood with his colours?" Venus, in particular, is very delicately coloured, the landscape of the background remarkably beautiful. This picture was also a present from the Emperor. On canvas, 6 ft. high, 7 ft. 6 in. wide.

19. A Bacchanalian procession. Of all Rubens' pictures of this kind, I am inclined to give the preference to this. In the figures of the corpulent Silenus, the negro, and the nymphs, drunkenness is expressed in all its odious truth. The composition agrees nearly throughout with the Bacchanalian Festival in the Berlin Museum, which was for the most part executed by Jordaens, but far surpasses it in the prodigious force of the execution, in the impasto, depth, and clearness of the colouring. The principal female figure, and a child, are unfortunately damaged, and a panther has been added by another hand. On canvas, 7 ft. 8 in. high, 9 ft. 6 in. wide.

BENEDETTO CASTIGLIONE.—A very carefully-executed and fine picture for the painter, in which, as usual, cattle are the chief objects. About 5 ft. high, 6 ft. wide.

THE STATE DRAWING-ROOM.

BERNARDO STROZZI, called IL PRETE GENOVESE.—St. Lawrence. For impasto, force of colouring, and careful execution, a very distinguished picture by this affected master.

THE STATE BED-ROOM.

LUCA GIORDANO.—The Death of Seneca. A picture of unusual finish for the master, in which, however, the figure of Seneca gives a disagreeable impression.

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THE LIBRARY.

This gallery, which is 180 feet in length, produces a striking effect by the splendid pillars and pilasters of coloured marble which support the cornice. The library, which is placed in richly-ornamented cases, contains about 17,000 volumes. At one end is the marble statue of Queen Anne, by RYSBRACH, a Netherlandish sculptor. The rich brocade, and the many jewels which adorn the dress, are imitated with much skill and care. This statue is truly a superb example of this style, which is so incompatible with the true spirit of sculpture.

At the other end is a marble bust of Alexander the Great, found in Herculaneum, which agrees with the only one which can be depended upon as genuine in the Louvre, and which was presented to Napoleon by the Chevalier d'Azzarra; the head, however, here is grander and nobler, and rather more idealised in form, the hair resembling that of Jupiter, richer and fuller, and the workmanship good.

This gallery is also richly adorned with many other sculptures and pictures, for the most part portraits of the family, or of other English notabilities. A large bow-window commands a view over part of the Duke's private garden, which, for the rarity and beauty of the plants, is one of the first in the world.

THE TITIAN ROOM.

This is the name given to an apartment near the theatre, adorned with nine paintings, said to be by TITIAN, which Victor Amadeus, King of Savoy, presented to the great Duke of Marlborough. The subjects of these large pictures are the following:—Mars and Venus; Cupid and Psyche; Apollo and Daphne; Pluto and Proserpine; Hercules and Dejanira; Vulcan and Ceres; Bacchus and Ariadne; Jupiter and Juno; Neptune and Amphitrite. They are painted on large pieces of leather, after the fashion of the leather hangings which were in vogue in the middle ages, each of them with an architectural border. The absurd taste of these borders, which is of a rather later period, is alone sufficient to prove that the pictures cannot be by Titian, and this is still more evident from the pictures themselves. Where do we ever find, in this greatest of colourists, such heaviness and opacity and such red shadows as here in the flesh of the male figures? On the other hand, the character of the heads, the occasionally hard

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forms, and the feebleness of the drawing, particularly in many of the feet, indicate the style of ALESSANDRO VAROTARI, called IL PADOVANINO, born in 1590, died 1650; by which master these are, however, comparatively careful and select works.

An English connoisseur has since drawn my attention to the fact that the compositions of these pictures belong to PERINO DEL VAGA, and have been engraved by Caraglio. Titian, however, was in every way too great a master to condescend to work from the compositions of another painter, and especially of one so inferior to himself. It is therefore more probable that Padovanino, who was so limited in powers of invention, painted these pictures from Caraglio's engravings.

On one of the walls of the same room is—

RUBENS.—20. The Rape of Proserpine. This picture, about 6 ft. 8 in. high, and 13 ft. wide, is in every respect one of the capital works of the master. In the group of Pluto, who, on his car drawn by spirited brown horses, is carrying off the struggling goddess in his vigorous arms, that power of seizing momentary bursts of feeling is manifested in the highest degree. The forms too are far more decided, more slender, and less extravagant than is often the case. This is particularly evident in Proserpine and her attendants, which latter are endeavouring in vain to hold her back. We recognise among them Minerva, Venus, and Diana. The latter is distinguished by a beauty of form seldom met with in Rubens. The flesh too is throughout of a light subdued tone. Cupid, victorious, flies before the car. The blue sea, warmly illumined by the sun, forms a grand termination to the background. This masterpiece was probably painted by Rubens in the first years after his return from Italy, and is executed throughout with the greatest care by his own hand.

In 1850 I accompanied Dr. Chaffers, with other friends, in a second visit to Blenheim, where I enjoyed the treasures of art there preserved the more for being already acquainted with them.

On another lovely summer's day I accompanied Mr. Murray, with my friend Passavant and Mr. Peter Cunningham, to Ditchley Park, the seat of Viscount Dillon, in Oxfordshire. The beautiful park and well-kept pleasure-grounds surround most delightfully a residence in the Italian style. Among a number of pictures distributed in various apartments I found the following worthy of notice:—

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SIR ANTHONY MORE.—1. An excellent male portrait. Lively in conception, warm and transparent in colouring, very solid in execution, and of admirable preservation. The supposition that this picture represents Sir Francis Drake is refuted by the date 1568, which is inscribed as well as the artist's name on the picture, in which year Sir Francis Drake was only 23 years of age, while the individual here represented is in mature manhood.

2. A portrait of Philip II. of Spain, to whom Sir Anthony More was court-painter.

Two portraits of English ladies, full-length figures, by SIR PETER LELY, belong to his best works.

Many other portraits are more remarkable as representations of members of old English families than as works of art.

I can only regret not to have had the opportunity of visiting the pictures of George Vernon Harcourt, Esq., at Nuneham Park, not far from the London railroad, in the neighbourhood of Oxford; but a permission from the family to that effect only arrived after I had quitted Oxford.

Nor was I able to visit Basildon Park, the seat of James Morrison, Esq., in Berkshire, which I regret the more as I have reason to know that his collection is one of a very high class. I subjoin a list of the chief pictures:—

NICOLAS POUSSIN.—Bacchanalian fête. From Lord Ashburnham.

RUBENS.—Holy Family. Sir Simon Clarke.

REMBRANDT.—His daughter. Mr. Gray.

LEONARDO DA VINCI.—Flora. Sir Thomas Baring.

HOBBEMA.—Landscape. Mr. Gray.

BOTH.—1 and 2. Falls of Terni; a landscape. Mr. Beckford and Duke de Berri.

VANDYCK.—1 and 2. Female portraits. Strawberry Hill.

ADRIAN VAN OSTADE.—Interior—small. Mr. Gray.

GASPAR POUSSIN.—Disciples going to Emmaus. Sir Thomas Baring.

PAUL POTTER.—Landscape. Mr. Harman.

CAREL DUJARDIN.—1. Woman spinning.

2. Shoeing a horse. Mr. Gray.

BACKHUYSEN.—Sea-piece. Duchess de Berri.

TENIERS.—Several small pictures.

Also some choice specimens of the MODERN ENGLISH SCHOOL.

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LETTER XXV.

Winchester Cathedral and College — Salisbury Cathedral.—Longford Castle, seat of Earl of Radnor: Holbeins — Iron chair.—Wilton House, seat of Earl of Pembroke: Antique sculptures — Antique painting — Pictures — Italian, German, and Flemish schools — Vandycks — Building by Holbein. — Stonehenge.—Bowood, seat of Marquis of Lansdowne: Collection of pictures — Raphael picture — Italian, Spanish, Netherlandish, French, and English schools — Grounds at Bowood.—Charlton Park, seat of Earl of Suffolk: Collection of pictures — Leonardo da Vinci's "Vierge aux Rochers" — Miscellaneous schools.— Wardour Castle — Stourhead House —Longleat.

WINCHESTER CATHEDRAL.

THIS edifice is one of the most considerable in England for size and style of building. The space where the transepts meet, and also the heavy tower above it, are in the earlier Norman style. The choir is of the utmost slenderness of forms, with clusters of pointed arches, belonging to the later Norman style. Finally, the nave is in the richly developed Gothic style, here called "decorated English," the beautiful arched roof, with its extended palm-like ribs, proving how early this form obtained in England. The effect of the interior, which is of great length, is of peculiar beauty, and very imposing in character.

The oldest of the numerous monuments, which give to this cathedral a very rich and picturesque appearance, is a font, seemingly of basalt, which rests on four short pillars, one of which is slightly twisted. The very rude workmanship of the bas-relief—the legend of a saint—the extremely short proportions of the figures —the faces with the thick noses, which exactly correspond with the miniatures in MSS. of the 9th century, lead me to assign the date of this font at the latest to the commencement of the 10th century.

In a large space behind the choir are two important sepulchral monuments, with Gothic canopies of elegant open work. One is that of the Cardinal Beaufort, whose ambition and folly Shakspeare, in his 'Henry VI.,' has painted with such overpowering truth. He is represented lying at full length in his cardinal's robes.

An alabaster monument of a Bishop is distinguished by good

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workmanship. Excepting the hands and face, all is painted, which however has no bad effect.

In recesses on the outside of the wall which encloses the choir are two recumbent statues, disgustingly represented as half skeletons. One is that of Bishop Gardiner, the persecutor of the Protestants in the time of Queen Mary, a chair belonging to whom is also preserved here.

The stalls are of fine carved work, and a new Bishop's stall is executed in the same style.

Besides the cathedral, I visited the college, a learned institution for the education of two hundred scholars: this is a very noble establishment, the principal buildings of which are of the 14th century. The chapel is of considerable size, and of good proportions. The painted glass windows are for the most part modern. A courtyard surrounded with cloisters, in the middle of which is a small Gothic building in the form of a chapel, has a very fine effect. Some old statues, though rudely executed, are in a very good style. In the Dean and Chapter's library I understand there is a library with remarkably beautiful miniatures.

SALISBURY CATHEDRAL.

From Winchester I proceeded the same day to Salisbury, and hastened from the inn to see the cathedral, which is considered one of the finest in England. The effect of this building, which stands in a large churchyard with fine old trees and the richest verdure, is grand, noble, and picturesque; the uniformity of the design especially has a good effect, the whole church being built in the pure Gothic style, between the years 1220 and 1258. The slender spire rises like an arrow into the air from the centre of the transept. The windows give it a still lighter appearance, and at the base are elegant crocketed pinnacles. The spire itself is not pierced like that of the cathedral of Freiburg in the Breisgau, but is only divided by three bands. The façade is not striking: nay, some arches, half-furnished with windows, half-blind, indicate a certain unskilfulness in the plan. The choir is divided into four rectangular portions, each narrower and lower than the preceding, which give it a rather mean appearance. Other projecting and receding parts also interrupt the simplicity of the lines. In many parts remains of the Norman style may still be seen; for instance,

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in the arrangement of the lower row of windows, where the centre one of three is always higher than the other two, and in the zig-zag ornament. The interior of the building, consisting of three aisles, has a very beautiful, but not so grand an effect as that of the cathedral of Winchester. Under the windows of the nave runs a fretwork cornice, the arches of which, with their broad and heavy proportions, indicate the Norman style. The four piers on which the tower rests are comparatively slender; the lower part, with which the choir terminates, is supported by very slender and elegant pillars. On a continued base, between the pillars which connect the nave with the aisles, are here and there very ancient monuments, such as recumbent figures; among which I noticed as particularly simple and dignified those of two knights of the name of Longsword, father and son, and of two bishops of the twelfth century.

There is also no lack of monuments of a later date. One of the most important is that of an Earl of Hertford, who died in 1621. It is executed in white marble in the Italian style, which appears quite out of place here.

Three monuments by FLAXMAN, two of which are in the Gothic taste, prove that he was superior to most English sculptors in knowledge of the architectonic style. There is nothing extraordinary in the design, but the workmanship is good, and there is real feeling in the heads.

Some painted windows, executed by Flemish artists, are of very great beauty; they were brought from Dijon during the French Revolution. Here and there, however, more modern work has been mixed up with them. A large painting on glass, by EGGINTON, representing the Resurrection, after a design by Sir Joshua Reynolds, affords, in the extravagantly dramatic composition, a melancholy proof how much the correct feeling for this kind of art had been lost, while the heavy brown colouring shows the low ebb to which technical execution had also sunk towards the end of the last century.

To the cathedral are attached cloisters, which, with their richly-adorned Gothic arches, are certainly some of the most beautiful in the world. The chapter-house is, however, still more important. This is an octagonal Gothic building of the 14th century, with eight large windows, in the centre of which rises a slender pillar, which, spreading like a palm, supports the roof. The lightness

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and elegance of the effect are wonderful. A series of bas-reliefs, beginning with the Creation of the World, and ending with the History of Joseph, are unfortunately injured. Yet we may still recognise the good, and even unconstrained attitudes, and the correct style in the treatment of the alto-rilievo.

LONGFORD CASTLE.

It was early in the morning, on my first visit to England in 1835, when I set out, in the finest weather, for Longford Castle, the seat of the Earl of Radnor, three miles from Salisbury. The mansion, situated in a beautiful park, was built in the year 1591, by a Marchioness of Northampton, a lady of the court of Queen Elizabeth, in the unusual form of a triangle: three round towers, with broad battlements at the corners, give it the appearance of an old feudal castle. I had in vain requested Lord Radnor, through Mr. Rogers, for an order to his people to allow me to study his pictures at my leisure. Accordingly, on requesting permission to view them, it was flatly denied me. Fortunately, Mr. Pusey, a Member of Parliament, with whom I had become acquainted in Berlin, and who has taken every opportunity to oblige me, had given me a letter to Lady Radnor, by which, though she was not there, I at least obtained the favour of being hastily driven through the collection. Under such circumstances there was no possibility of taking any notes in the presence of the pictures; I must, therefore, be content with recording some particulars from memory, which, unfortunately, can neither be so accurate nor so complete as the collection deserves; for, besides being perhaps the most important in England for pictures by Holbein, it contains works by Titian, Claude, Nicolas Poussin, and Velasquez, worthy of the first gallery in the world. The principal pictures are on the first floor, in a long saloon and two adjoining apartments.

HOLBEIN.—1. Portrait of Erasmus. The name of Hans Holbein and the date MDXXIII. are on a book. The shortness of the time would not allow me to decipher a Latin inscription. From Dr. Mead's collection. Of all the portraits of Erasmus by Holbein, this, which is rather below the size of life, is the most animated and true to nature, and probably one of those which Erasmus sent to Sir Thomas More before Holbein came to Eng-

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land. It is painted in the bright, yellowish, yet clear tone of the flesh, which Holbein had adopted from his father.

2. The portrait of the celebrated traveller Peter Ægydius; the companion picture. On Holbein's visit to England, in 1526, Erasmus gave him a letter of recommendation to this friend, who lived at Antwerp; and it is very probable that Holbein painted this picture while he stopped at Antwerp on this journey. There is much intelligence and some archness in the countenance. The tone and treatment are very much the same as in the portrait of Erasmus.

3. Two male portraits, full-length figures, the size of life; in one picture, about 8 ft. high and 9 ft. wide. On one side of a table, in the centre, stands a man of rank, with a short beard, in a short pelisse with red sleeves. On the richly-ornamented sheath of a dagger by his side is inscribed "Etatis 29;" to a gold chain hangs a medal with St. Michael upon it. On the other side of the table, on which are geometrical instruments, is a man of learning in a long garment of a dark colour. Upon a book which he holds in his hands stands "Etatis 25" or 26; for I could not accurately distinguish the second figure, which is in shadow. An open music-book contains a very legible German text. On a bench are some wind-instruments and a globe. I do not know on what ground these two portraits are here called two Ambassadors. The picture, however, is the most important of all I have yet seen in England by the master. The flesh is still painted in the warm yellowish-brown tone which characterises Holbein's second period. Judging from the delicate execution of all the parts, and a certain freedom in the attitudes, I should fix the date of it at 1529, or, at the latest, 1530.* The ornaments are tastefully painted in gold, the impasto admirable.

4. Luther, half-length. There is no ground whatever for giving it this name. The refined feeling for nature, so peculiar to Holbein, is here combined with a certain grandeur of conception and drawing which is particularly remarkable in the hands. The flesh is in a warm, brownish tone; an inscription contains only a Latin sentence.

5. Anthony Derry, chamberlain and favourite of Henry VIII.; less precise in the forms, but remarkably brilliant in the colouring.

* I heard afterwards that the date is inscribed upon it. It is, however, no wonder that it escaped me, chased as I was through the rooms.

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6. Œcolampadius, a man of remarkably ugly features and very red complexion. It hangs too high to admit of a positive opinion, but I much doubt its being by Holbein.

7. King Edward VI. Too poor a production for Holbein; it is also much injured.

The Virgin and Child enthroned, surrounded by male and female saints. The name of Albert Durer, here given to this picture, is quite an error; it is a later but very excellent picture by HERRI DE BLES, called CIVETTA. This master, on whose historical pictures Mabuse and Lucas van Leyden had great influence, was one of the first in the Netherlands who painted landscapes as a distinct class. He followed the manner of Patenier, who was rather older.

TITIAN.—1. Portrait of a knight; whole-length figure, the size of life, with his helmet by his side. The drawing of the head and hands is very fine, and the whole is most carefully executed in a full, warm, golden tone.

2. Cæsar Borgia; half-length figure. A delicate, clever, but most perfidious countenance, admirably painted; the hands are injured.

3. A male portrait, with a piece of sculpture, appears to me to be rather a choice portrait by TINTORETTO.

4. Violante, daughter of Palma Vecchio. A good early repetition of an admirable portrait by PARIS BORDONE.

SEBASTIAN DEL PIOMBO.—St. Sebastian, after a design by Michael Angelo. Most carefully executed in very clear colouring. In the background rocks and ruins of singular forms.

A female portrait, here ascribed to Raphael, and called his mistress, has nothing to do with this master, nor with the Fornarina, but has a certain severity of character. It appears to be also an excellent work by SEBASTIAN DEL PIOMBO.

GUIDO RENI.—The Magdalen with features of extraordinary beauty, painted with great clearness.

CARLO DOLCE.—His own very carefully-executed portrait. He holds another in his hand, where he appears in profile.

CLAUDE LORRAINE.—1. A seaport at sunrise, with the landing of Æneas in Latium. The morning freshness of nature typifies here the beginning of the Roman Empire.

2. The companion. A sunset, with antique ruins and an aqueduct. The setting sun is here applied to the fall of the Roman Empire; its beams illumine only the remains of departed splen-

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dour. These are two large, masterly pictures belonging to the transition from his middle to his later period, in which, therefore, a more accurate rendering of the details, with great depth and fulness of colour, is combined with softness of gradations and a marvellous general keeping. The Morning has been engraved by Mason, and the Evening by Woollett.

GASPAR POUSSIN.—1 and 2. Two small but very attractive landscapes.

SALVATOR ROSA.—A sea-coast; remarkable for clearness and careful execution.

VELASQUEZ.—1. Portrait of Adrian Pulido Pareja. In energy of conception, masterly boldness, and yet careful execution, and admirable keeping, a portrait of the first class.

2. His own portrait; bust-size, truly Spanish in character and painting, but of a heavy brown in the general tone; and if by Velasquez, probably of an early date.

MURILLO.—Two figures as large as life, in a landscape. The impasto very solid, and the tone warm.

NICOLAS POUSSIN.—1. The Departure of the Israelites from Egypt. A rich and successful composition, of extraordinary power and clearness of tone, and very careful execution.

2. Worshipping the Golden Calf. The companion picture; also full of happy movements, and in other respects not inferior to the preceding. Both the pictures are of unusual dimensions, and yet with figures of that size in which Poussin most excelled. They are capital works of his best period, and are equalled by very few of the numerous Poussins in the Louvre.

RUBENS.—1. A large landscape, representing the desolate country in which the Escurial is situated. Though carefully and admirably painted, this is not the original of this often repeated view; the original is said to be at the Earl of Egremont's, at Petworth.

2. Venus with her nymphs, returning from the chase. A most spirited sketch for a large picture. Formerly in the Orleans Gallery. Two other excellent sketches by Rubens, the Duke of Alba on horseback, and the portrait of a son of Rubens, which are stated to be in the possession of Lord Radnor, either escaped me in my hurry, or are not at Longford Castle.

JAN WYNANTS.—1. A hilly country, with trees and farm-houses. On a winding road are many spirited figures by ADRIAN VAN DE VELDE. Inscribed 1662. In size and keeping, as well

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as in tone, and in the numerous highly-finished details, this is one of the choicest pictures of the master.

2. A smaller and very delicate landscape, also with figures by ADRIAN VAN DE VELDE.

WILLIAM VAN DE VELDE.—1. A somewhat agitated sea, with numerous vessels, among which a yacht is the most striking.

2. View of the Dutch coast in a brisk gale. A yacht is just entering the harbour; a frigate lies at anchor. A rich and choice picture.

I also remarked some good pictures by PIETRO DA CORTONA, and respectable portraits by ZUCCHERO, JANSEN, MIREVELDT, and DOBSON.

Lastly, here is a truly magnificent specimen of ironwork, in which art the city of Augsburg was particularly distinguished in the 16th century. It consists of an arm-chair presented to the Emperor Rudolph II. by the city of Augsburg, adorned with small statues, and reliefs representing numerous events from the flight of Æneas, and the history of the Roman Emperors, down to the time of Rudolph II. On the back is the dream of Nebuchadnezzar, and Daniel before him interpreting the dream. In one corner of it is engraved, "Thomas Ruker fecit, 1574." It is very remarkable that nothing more of this eminent man was known to Paul van Stetten, a local writer on the artists of Augsburg. On the conquest of Prague the Swedes carried off this chair from the cabinet of curiosities. After being long in the possession of a noble family in Sweden, it was brought, in the second half of the 18th century, to England by Gustavus Brander, an Englishman of Swedish descent, who sold it to the father of the present Lord Radnor. It is the richest and most tasteful work of the kind that I am acquainted with.

After noting down these recollections, I again visited the beautiful cathedral, and then sauntered through the moderately large city. Behind high walls is a large old building called the College of Matrons. The city consists chiefly of low, inconsiderable brick houses, and most of the streets are very narrow, yet almost all have flag pavements for foot-passengers.

WILTON HOUSE.

The next day* I drove from Salisbury to Wilton House, the seat of the Earl of Pembroke, three miles from that city. This estate

* On my first visit to England, in 1835.

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was for several centuries an abbey, which, at the dissolution of the monasteries, was given by Henry VIII. to Sir William Herbert, the first Earl of Pembroke. Even thus early that nobleman was a friend of the fine arts, and engaged Holbein to design a plan for the palace which he built at Wilton. A part of it being subsequently burnt, a later Earl of Pembroke caused the portion which had been destroyed to be rebuilt by Inigo Jones. This Earl was a great patron of Vandyck, and laid the foundation of the collection of paintings. On my arriving I sent in a letter from Lord Howe to a near relation of the family, which obtained for me the kindest reception, and I soon began my inspection of the various objects of art under the most agreeable auspices. On entering the hall you are received, as is but reasonable, by family trophies; various suits of armour, taken by William Earl of Pembroke from French knights in the battle of St. Quentin, in 1557, being very tastefully arranged upon the walls. The most distinguished among them is that of Duke Anne de Montmorency, Constable of France, whom he made prisoner on that occasion, and also that of the Earl of Pembroke himself, which he wore in the battle. It is very rich, and elegantly decorated with gold ornaments. From this hall you enter a stately and very light corridor, which runs round all the four sides of the courtyard, so that the doors of the apartments open into it. The visitor may fancy himself at once transported to Italy, for the large collection of antique sculpture, amounting to 179 specimens, is arranged in this gallery with great attention to picturesque effect. This whole arrangement was not completed till the fourth side was added by the present Earl, of whose improvements the Countess spoke with great praise. Sir Richard Westmacott directed the arrangment of the whole. The proper founder of the collection was Thomas Earl of Pembroke. In the year 1678 he purchased the antiques remaining in the London house of the celebrated Earl of Arundel, collector, and patron of the arts. Subsequently, when the rich collection of antiquities of the Giustiniani family was sold, he, next to Cardinal Albani, was one of the principal purchasers. He also obtained many of the specimens of antique sculpture belonging to Cardinal Mazarin; and, lastly, some busts from the Valetta Gallery at Naples. It may be supposed that, among so large a number, many are of little value, and many badly restored. After a critical examination of the Iconographies of Visconti, the names also given to

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many of the busts appear now to be arbitrary and untenable. I must therefore confine myself to the consideration of those which, in an inspection of several hours, appeared to me particularly remarkable.*

No. 1. A circular marble altar of Bacchus. Upon it, in relief, is the bearded Bacchus, holding in one hand the thyrsus, and in the other a drinking vessel. At each side is a Bacchante in the archaic finely plaited draperies, in which, however, there are some dawning signs of freedom. This is still more the case in the noble, beautiful countenances, and most of all in a panther behind the Bacchus, the movement of which is very spirited. The figures in mezzo-rilievo, about 1 ft. 10 in. high, are of very slender proportions. According to all appearance, this is a work in the Hieratic style; that is to say, in the style which, long after art had become quite free, was often retained from religious considerations. The ground has been restored. Towards the upper edge the following inscription, in old Greek characters, runs round the altar:—Μέλπομεν: Διόνυσον: ἀγλαόμορφον: βακχεύτορα: ξανθοκαρήνον (Let us sing Dionysus, the beautiful, the reveller, the yellow-haired). The genuineness of this inscription, in which, instead of ω and η, ο and ε are used, has been before doubted, and it appears also that Boeckh (Corpus, inscription, tom. i. p. 54) entertained the same suspicion.

On the altar stands a cinerary urn, of compact limestone, adorned above and below with a kind of fluting, and in the centre with a very flat relief of slight workmanship. It represents Apollo, to whom a genius is bringing an offering; behind him is another figure. The attitudes of the group agree with the ancient reliefs of this subject, of which there is one in the Berlin Museum. Here, however, everything—attitudes, draperies, &c.—is treated with great freedom and beauty. In the upper corner, behind the genius, is a small recumbent figure, in the usual position of Jupiter.

No. 5. The combat between Hercules and Achelous, or, probably, as Mr. Newton also thinks, with a giant. Roman workmanship, of tolerably good quality, but much restored.

* I have adopted the account of the sculptures from my friend Mr. Charles Newton's work 'The Sculptures at Wilton House,' Murray, 1849, partly rectifying a few errors, and partly extending the remarks. I have confined myself to the most important specimens.

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No. 8. A sleeping nymph; corresponding much, both in position and drapery, with the Ariadne in the Vatican.

No. 13. Statue, entitled Antinous, but more probably Mercury. The torso, with perhaps also the head and right hand, are antique.

No. 23. The Gods summoned by Vulcan to see Venus and Mars taken in the net; a relief of an oval shape. This is a very good and spirited work of the cinquecento time.

No. 48. Bas-relief. On the right hand, Jupiter enthroned, with the eagle on his outstretched left hand; before him a kind of small altar, in the form of the foot of a candelabrum. Opposite him a naked youth putting his hands into a vessel shaped like a kettle, which is supported on a stand with three long feet, of a simple, elegant form. In front of him, the boustrophedon inscription (so called from the line returning on itself as an ox in ploughing), Μάνθεος Αἴθου εὐχαριστεῖ Διὶ ἐπὶ νίκῃ πενταθλου παιδός; that is, Mantheos, the son of Æthos, brings to Jupiter an offering for the victory of the youth in the fivefold combat—that is, in leaping, throwing the discus, running, wrestling, and boxing. The genuineness of this inscription has been disputed by Maffei. Ottfried Müller, on the contrary, thinks it genuine. Boeckh (loc. cit., p. 50, &c.) refutes, indeed, Maffei's arguments, but leaves the matter undecided, on account of the unusual sense in which the word εὐχαριστεῖ is used. At all events the marble-dust in the letters, and in the outlines of the figures, shows that both have been retouched in later times. The extremely low relief is in a very good style; the forms and countenances very strongly call to mind the old pictures on vases, so that the workmanship might be supposed to be very ancient. From the character of the inscription, however, as Müller and Boeckh show, the work must be later than the 100th Olympiad—that is, after the year 350 before the birth of Christ, proving to how late a period this antique style was retained in monuments of this kind. According to Boeckh, Mantheos had probably gained the victory in the Nemæan games, dedicated to Jupiter.

No. 61. The reliefs on the front of a large sarcophagus, with three events from the story of Meleager. 1. Meleager killing his mother's brother. 2. The mother avenging the death of her brother by throwing into the flames the billet of wood, to the preservation of which the Fates had attached the life of Meleager.

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3. The death of Meleager, and Atalanta mourning. The fine designs of the 13 figures indicate a Greek model; the workmanship itself is indifferent.

No. 62. Silenus, sitting crouched down, drinking out of a cantharus. The workmanship is rude, but the action extremely original and spirited.

No. 74. Statue of some Egyptian official doing homage to Phtha Socharis, probably of the 26th dynasty, about 700 years before Christ. Head and bust are restored as an Isis.

No. 96. Statue entitled Meleager, perhaps Hercules; the torso only appears to be antique.

No. 97. A draped and much-restored figure, called Esculapius, but probably meant for an orator.

No. 106. Silenus in a leaning position. The torso and head only appear to be antique.

No. 109. A Cippus, about 3 ft. high, with four figures in a square hollow, the two larger of which give each other the hand, as if taking leave. Between them, upon a pillar, is a genius with a lyre, above which is a laurel wreath. Near one of them is the head of a horse; a smaller figure is before the pillar, and another in the corner on the right, in a contemplative attitude. All the figures are very noble and simple in action. Over the hollow is the following inscription, which appears to be genuine:—ὁ δήμος Διονύσιον Διονυσιοῦ τοῦ Μειτροδορου; that is, "the people have crowned Dionysius, the son of Dionysius, the son of Meitrodorus."

No. 113. A small altar, on the four sides of which Jupiter, Minerva, Neptune, and a fourth divinity, which,—as it is placed, cannot be seen,—are represented in relief, in imitation of the severe ancient Greek style. The surface is unfortunately much damaged.

No. 114. The bust of a rather aged Satyr, of coarse workmanship but very good character. The tip of the nose is wanting.

No. 115. A relief, with Venus between two Tritons and two Nereids, of bold and spirited design.

No. 116. Statue called Livia, but rather a seated Muse. Very much restored.

No. 117. Statue of a female seated. Of refined taste in the drapery, and good and careful workmanship.

No. 124. Cupid bending his bow. One of the numerous copies from a well-known statue by Praxiteles. The antique torso is of very good workmanship.

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No. 130. A female figure, restored, and probably correctly so, as a sea-nymph. Of very graceful action.

No. 137. A complete sarcophagus, adorned on three sides, and on the lid, with reliefs. The front contains representations from the story of Ceres and Bacchus, which, in many respects, is interesting to the antiquary. The principal subject represents Ceres sending forth Triptolemus to sow corn. On each of the ends are two gryphons with a tripod, and on the lid the four seasons are represented. The workmanship is indifferent, of the earlier period of the Roman empire. A Greek inscription is as follows:—Θ. Κ. ΑΥΡΗΛΙΩ. ΕΙΠΑΦΡΟΔΕΙΤΩ ΣΥΛΛΕΒΙΩ ΑΝΤΩΝΙΑ ΒΑΛΕΡΙΑ ΕΘΗΚΕ; that is, "dedicated to the gods, the Manes; Antonia Valeria erected this to Aurelius Epaphroditus, her mate." According to Montfaucon, this sarcophagus was found near Athens by travellers, who intended to present it to Cardinal Richelieu. His death taking place in the mean time, it is said to have come first into the possession of the Rostains family, and subsequently into that of M. Foucoult.

A male statue in the archaic style, with a ram upon his shoulder, called Jupiter, but probably Hermes Kriophoros; and apparently a copy of the statue of Calamis, which Pausanias describes as existing at Tanagra in his time.

No. 146. Statue of a naked boy, with his hands bound behind him, with the head of Telesphorus, the Genius of the Convalescent, placed on his shoulders.

No. 150. A female bust, called Marcia Ottacilia, though of rather late date, of fine workmanship.

No. 151. The statue of a young Satyr, eagerly looking round. Of very original motive, and of excellent and delicate execution. At page 49 of Kennedy's book* there is an engraving of it.

No. 158. A bust, with a short beard, called Lucan, is, in my opinion, a highly-finished work of the time of Adrian, and in an excellent state of preservation. A print of it is in Kennedy's book, page 65.

The bust of Lucilla, daughter of Antonius, and wife of Lucius Verus. Of very pleasing features, and refined feeling for nature in the admirable workmanship. I am not able to decide on the correctness of the name. The same may be said of the bust of

* A description of the Antiquities and Curiosities in Wilton House, 1 vol. 4to. 1769. A very defective work.

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Julia Mœsa, grandmother of Heliogabalus and Alexander Severus, of very excellent workmanship. The nose is new.

No. 163. A very large sarcophagus, on which the death of the family of Niobe is represented in very high relief, in twenty figures. The arbitrary arrangement, which is wholly deficient in style, indicates a late period; but very beautiful motives have been retained from some preceding models, and the workmanship is careful. It is restored in many parts.

No. 164. A well-executed draped female statue, called Sabina; the head, however, does not seem to belong to it.

No. 170. An Amazon defending herself, kneeling, against a horseman, of whom, however, only one of the hoofs of his horse remain behind the shield of the Amazon. The head, and much beside, is restored.

No. 171. The family of Niobe, above them Apollo and Diana. A very elegant bas-relief of the cinquecento time, which strongly resembles the works of the able Florentine sculptor, Benedetto da Rovezzano, who, it is well known, was for a time in England.

Diana with a stag. A pretty bas relief, in the taste of Jean Goujon, the greatest French sculptor of the 16th century. This probably refers to the celebrated Diana de Poitiers, mistress of King Henry II. of France.

No. 175. A statue of Hercules, in a forced position and with exaggerated and not well-understood muscles. A remarkable specimen of the theatrical and violent style into which late Roman art degenerated.

ENTRANCE HALL.

The colossal statue of Apollo. The character of the head is very noble and delicate; the workmanship of the torso admirable. In my opinion an excellent work of the 1st century of the Christian era. The nose, as well as the arms and legs, are restored.

The statue of the elder Faustina, in Greek marble. In the action, as well as in the drapery, this statue, which is of most excellent workmanship, greatly resembles the statue of Pudicitia in the Gallery of Antique Sculpture at Dresden. The nose and chin are new.

A colossal male statue, clothed in the manner of Jupiter, so that the upper half of the body remains uncovered. The youthful head has much of a Bacchus in the cast of the hair, and in the features, which however have also some resemblance to the

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Apollo. He holds a cornucopia with fruits, grapes, and ears of corn. His left foot rests on a fish of a long eel-like form. The manner in which the forms of the body are conceived, as well as the whole very careful treatment, indicate the first century of the Christian era.

The colossal statue of a Hercules, the head of which is very noble; but the nose, the mouth, the beard, and almost the whole body, the forms of which are extravagantly prominent and clumsy, are new. The workmanship of the antique parts is fine.

An alto-rilievo, executed in mosaic, 13 ft. high and 16 wide, from the Arundelian Collection, is very remarkable. Hercules, represented young, and beardless, reposes unclothed, except by the chlamys, which is thrown over his left arm, upon the stump of a tree, on which the lion's skin is spread. His right hand, which hangs down, touches the club standing near him, and in his left hand he holds his quiver by a band. His hair is adorned with a golden bandeau. Round the branch of a tree, with four golden fruits, which rises behind him, a large serpent is entwined, the tail of which appears under the lion's skin. The eyes of Hercules are turned upon a female figure opposite him, without doubt one of the daughters of the Hesperides, who, holding in her left hand a branch with three similar fruits, and her right hand very gracefully raised towards her face, looks at him with interest. Over a tunic of a bright blue colour she wears a peplos of the colour of red porphyry. The proportions, attitude, design, and treatment of the relief are admirable; the pieces of mosaic, which are about $\frac{1}{12}$ of an inch square, are pressed into a white mass at such distances that the interstices filled with this mass form a white net over the whole. The eyeballs are indicated by little stripes of a black stone. I know of no other work of antiquity of this kind, neither can this method of employing mosaic be termed happy; the conception, however, is so noble and simple, that I should not like to question its antique origin. (Represent. in Kennedy, p. 20.)

In conclusion I must mention a cinerary urn in one of the apartments, on which is executed in relief, in slight workmanship, the figure of a woman weeping, of extraordinary beauty and truth.

I commence my observations on the pictures, which occupy a suite of rooms, with an antique painting, on which the Divinities,

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Minerva, Hercules, Diana, Apollo, Ceres, Vertumnus, and Juno are represented. Notwithstanding the great rudeness of the treatment, and the deep brown of the tone, it is well worthy of notice, on account of the broad handling, which was peculiar to the antique painters.

I examined with much interest the celebrated Diptych of King Richard II. Each of the two tablets of which it is formed is 1 ft. 9 in. high, 1 ft. 4½ in. wide. On the one at the right stands the Virgin, holding on her arm the Infant, which is in the act of blessing, and is partly wrapped in a golden drapery. She is surrounded by numerous angels clothed in blue, and crowned with white roses, having on their left shoulder a recumbent stag, the arms of the king. On the other tablet is King Richard in profile, kneeling, and with folded hands, having on a golden mantle with similarly recumbent stags. Behind him stand his three patron saints, St. John the Baptist with the Lamb, King Edward the Confessor with a ring, and King Edmund with an arrow. The ground is golden. As the king, whose features have something very characteristic, here appears very young, it has with justice been concluded that the picture was probably painted soon after his accession in 1377. But if Horace Walpole meant to infer from this that oil-painting was known previous to its supposed discovery by Jan Van Eyck, about the year 1414, it is a proof that he did not understand the practical part of painting; for the first glance is sufficient to show anybody who is acquainted with the Italian tempera painting of the 14th century that this work is executed in that vehicle. It also agrees so fully in the stage of development and in conception with the works of contemporary Tuscan masters—of Arcagnuolo (commonly called Orcagna), of Taddeo di Bartolo, and with the miniatures of Don Silvestro Camaldolense, that it is without doubt by a very able Italian painter, who probably lived at the court of King Richard II., in the same manner as, in the 13th century, a painter from Florence, named William, was in the service of King Henry III. The execution is as delicate as a miniature; the heads, in the partially-opened eyes, have something of the type of Giotto. In the drapery of the Virgin there is the Gothic sweep of the lines, which was lost in Italy at the end of the 14th century. The extremities are still feeble and meagre. This very remarkable and admirably-preserved relic was given, as Vanderdoort tells us, to King Charles

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I. by Sir James Palmer, who had it from Lord Jennings. From the circumstantial description by Vanderdoort, it appears that it was at that time still folded together as a Diptych, and that on the outside of the upper tablet were the arms of Edward the Confessor. Even at that time it was engraved by Hollar, with the denomination *Tabula antiqua*, and dedicated to the king. King James II. afterwards made a present of it to Lord Castlemaine, when he went as ambassador to Rome, and after his death it was purchased by Thomas Earl of Pembroke.

ITALIAN SCHOOL.

ANDREA MANTEGNA.—Judith about to put the head of Holofernes into a bag, which an old female attendant is holding. In the background of the tent is seen the bed, and, very judiciously, but little of the body. The features of Judith, as well as the action, are very noble and graceful. The execution is very careful; yet a certain hardness, and a too evident imitation of antique sculptures, show that it is of the earlier period of the master. It is probably the picture which, according to Vanderdoort's account, passed for a Raphael in Charles I.'s collection, and which he exchanged with the Earl of Pembroke for a picture by Parmigianino.

BALDASSARE PERUZZI.—The Birth of the Virgin. In my opinion, a very pleasing little picture by GAROFALO.

FRANCESCO PENNI, called IL FATTORE.—The pleasing, frequently occurring composition by Raphael, with the Virgin stooping to the Child, who is playing with the lamb, Joseph being behind her. A small picture painted in the early manner.

PARMIGIANINO.—Ceres, a genuine picture; but disagreeable from the affected attitude.

FEDERIGO ZUCCHERO.—1 and 2. Francis II. and Charles IX., Kings of France. Small whole-length figures. Inscribed 1559 and 1560. Very elegant little pictures, resembling similar ones by Janet.

SCHIDONE.—The Virgin and Child, and St. Joseph. A very warmly-coloured picture.

SALVATOR ROSA.—A small Waterfall. Spirited.

The three pictures ascribed to Raphael are very mediocre performances, which merit no further mention.

The chief strength of the collection consists of works of the

GERMAN AND FLEMISH SCHOOLS.

JARENUS.—A Pietà with the disciples; a rich composition, very

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carefully executed; in both respects the influence of the school of Van Eyck is evident. Three larger pictures by the same master in the Berlin Museum (Nos. 173, 183, and 184, third division), from a church in the town of Soest in Westphalia, render it probable that he lived there, in the second half of the 15th century.

LUCAS VAN LEYDEN.—Men and women assembled round a card-table; half-length figures. Though the rude inscription of his name is by a later hand, this picture is, nevertheless, one of the very rare genuine works of this master; the heads are very truthful and able; the execution, in the yellowish lights and brownish shadows characteristic of his style, is admirable. It has unfortunately been somewhat injured by cleaning.

MABUSE.—A repetition of the three Children of Henry VII., the original of which is at Hampton Court, is so good, that it may almost be pronounced to be a repetition by the hand of the master himself. It is inscribed 1495.

HOLBEIN.—1. The Father of Sir Thomas More; half-length. A serious, dignified character is here represented with all the simple truth of nature peculiar to Holbein. The hands are excellent. From the yellowish colour of the lights and the brownish tone of the shadows this picture may have been painted in the year 1526, soon after the artist's arrival in England, when he was chiefly employed by Sir Thomas More.

2. William, first Earl of Pembroke; a standing whole-length figure, the size of life. This indifferent and coarse picture is either not the work of Holbein at all, or it has been so painted over as to be wholly unworthy of him. How could Holbein ever paint such miserable hands?

3. King Edward VI., with a flower in his hand; to the knees. Inscribed "E. VI. R.," and "Hans Holbein, P." Though so much damaged that no opinion can be formed of it, it seems very doubtful whether it ever was an original by Holbein.

4. Lord Cromwell. A drawing in black and red chalk, which I did not see.

RUBENS.—1. The Assumption of the Virgin, surrounded by Cherubim, and borne aloft by nine angels. 1 ft. 1 in. high, 9½ in. wide. This small picture, painted for Lord Arundel, was afterwards executed by Rubens on a large scale, for a church in Antwerp.

2. A beautiful landscape with sunset.

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3. Christ and St. John as children, with a lamb; beside them a little girl and an angel. A beautiful example of the picture so often met with, to which, however, I prefer those in the Galleries of Vienna and Berlin.

VANDYCK.—1. The celebrated picture of Philip Earl of Pembroke, and his family. The Earl and the Countess, in dresses of black silk, are seated on a platform raised three steps. On his Lordship's right hand are five sons, most of them in gay-coloured silk dresses. About the middle of the picture, on the steps, stands Lady Mary, daughter of George Duke of Buckingham. On the left hand of the Countess is her daughter, Lady Anna Sophia, in a blue silk dress, with her husband Lord Caernarvon. Above them, two sons and a daughter, previously dead, are introduced as angels. The background is formed by hangings—on which are the family arms—a green curtain, and two pillars. This largest of all Vandyck's family pictures is about 11 ft. high and 19 ft. wide. The persons are not dramatically connected together, but all look out of the picture, and have in a high degree the elegance peculiar to Vandyck. From some better-preserved parts it appears that the execution was very careful, and the tone very warm; for, after the repeated ill-usage that this picture has undergone, scarcely a shadow of the original harmony, force, and delicacy remains. The lower part especially had been damaged by a fire, so that the canvas is much blistered. In 1773, being in a very wretched condition, it was put into the hands of a Mr. Brompton to be repaired, who, according to his own account, proceeded in the following manner: after lining it and taking the old varnish off, he soaked it with poppy oil till it could imbibe no more; he then extracted the cement and the wax with which the cracks in the colour had been filled, and replaced them by a preparation of the finest white wax. He then proceeded to paint over the background and some other less important parts, and to restore the glazings where they had vanished; and lastly, completed his work by two coats of the finest copal varnish. Truly a horrifying example of the senseless restorations by which so many masterpieces have been and are still daily sacrificed! Vandyck is said to have received for this picture the moderate sum of 500 jacobuses!—a gold coin of James I.

2. King Charles I. in armour, with a truncheon in his right hand, and his left upon a helmet, which, with the crown, lies upon

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a table. To the knees; 4 ft. 2 in. high, 3 ft. 2 in. wide. A genuine, carefully-executed, and elegant picture.

3. Queen Henrietta Maria, the companion-picture. Not quite so good.

4. Philip Earl of Pembroke, as a youth. A small whole-length, very delicately executed, but unfortunately damaged.

5. Three children of Charles I.: Prince Charles, Princess Mary, and Prince James. Inscribed 1635. A very carefully-executed picture; the original of which, however, is said to be in the Royal Collection at Turin.

6. The Duke of Epernon on horseback; Fame and Victory are about to crown him. A very spirited sketch in black and white.

7. Lady Mary Herbert, Duchess of Richmond, in a blue silk dress, receiving her gloves from a female dwarf. The beauty of the lady and the careful execution render this picture very pleasing. Whole-length, the size of life.

Besides these, eighteen other pictures, some of them also family portraits, are ascribed to Vandyck, which appear to me to be partly of less importance, partly old repetitions, and some of them originally by other masters. Among these is a portrait of Prince Rupert, which I take to be a good picture by WILLIAM HONTHORST.

WILLIAM VAN DE VELDE.—Two small pictures, a slightly agitated, and a calm sea, are very charming.

BRAKENBURG.—A tolerably large and very genuine picture, only in some parts rather dark, by this master, who painted in the style of Adrian van Ostade.

Lastly, I may remark of the English school, the Beheading of St. John, by DOBSON: a large, very well executed picture, in which he appears in conception and effect to have taken Gerard Honthorst for his model.

While I was viewing the pictures I was very agreeably interrupted by the entrance of the Earl of Pembroke, who being indisposed had not appeared before, and now came to invite me to luncheon. He is one of those characters who impress you favourably at first sight, which he confirmed by his amiable manners and graceful conversation. After I had completed my studies, the Countess, accompanied by her son, took me to see the garden, which is very much to my taste. It is an ornamental garden, in the old French style, though not so formal, but with a happy mixture of appa-

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rent accident and regularity. Noble cedars of Lebanon and other trees which grow luxuriantly on the velvet turf, which was then glowing in the sun, attest the mildness of the climate. The garden inspired such a feeling of comfort and enjoyment, that I was the more sensible of the refined taste which had presided in its formation. As the grounds surrounding a residence ought to partake somewhat of the studied character of an artificial structure, so the park, on a similar principle, may be allowed to form a gradual transition to free and independent nature.

At the end of the garden the Countess pointed out to me a moderate-sized building by HOLBEIN, which formerly served as the vestibule to the mansion, where it must have appeared diminutive, and was, therefore, very properly removed by the present Earl to this new site. It is in the form of a triumphal arch of very happy proportions, with two rows of elegant pillars, one above the other. In the façade and the sides there are recesses, with busts of King Edward VI. and of the Pembroke family. Inside is a kind of waggon roof. The architectonic features are richly ornamented in the cinquecento style, which Holbein first introduced into England. It was originally painted, as some remains of colours are still visible.

On looking at the antiques and the paintings afterwards together, I had an opportunity of admiring the warm interest and correct judgment of the Countess and her son. I declined an invitation to remain to dinner the more unwillingly, as I would gladly have seen the collection of drawings by old masters; but I had already taken a place in the coach which was to start in the afternoon for Devizes.

The road to Devizes passes over Salisbury Plain, a bare desert tract of land, such as is seldom seen in England, with considerable inequalities of ground. At some distance I saw the rude masses of the celebrated Stonehenge, where, in the time of the ancient Britons, the Druids celebrated the rites of their gloomy religion. I should much have liked to have had a closer view of this greatest of all the monuments of the Celtic race in Europe. As it is, I must be content to tell you, from a model which I saw in the house of Mr. John Britton, in London, that it consisted of four concentric circles of rude unhewn stones, which were placed at moderate distances from each other. In the exterior circle, which

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is about 110 ft. in diameter, these stones are about 16 ft. high, 7 ft. wide, and 3 ft. thick. Similar stones laid across connected them together, and formed a rude kind of architrave. In the same manner, every two of the ten stones, about 20 ft. high, which form the third circle, were connected together. Most of these stones are now thrown down and broken. In the centre of the innermost circle is a blackish, now broken, stone, which formerly perhaps was an altar. The most remarkable circumstance is, that these large blocks consist of a light grey sandstone, found at Grey Wethers, near Marlborough, sixteen miles from Stonehenge. What efforts must it have cost to drag these masses hither from such a distance, and then to raise to such a height those which formed the architraves! In Passavant you will find a more minute description and a view, with a ground-plan and elevation.

I felt very sensibly the abrupt contrast between the scenery of the morning and that of the afternoon. If at Wilton House I had felt myself placed at the summit of the civilisation of the present period, surrounded with the productions of the most flourishing period of the arts that the world has known, and with nature converted into a Paradise, where the ornaments of different zones flourish and bloom side by side, here, on Salisbury Plain, I fancied myself carried back for some thousand years. There was no sign of the works of man, except the ruins of that rude monument, and nature showed me unchanged the same barren, lifeless face which it had displayed to those ancient Druids. The sky, heavily laden with black clouds, enhanced the melancholy of the impression; and a cutting wind made my situation very uncomfortable.

BOWOOD.

Having visited Bowood, the seat of the Marquis of Lansdowne, in 1835, I was the more gratified to be able to pay a second visit in 1850. A long drive through a finely wooded park conducts to the mansion, which is built in the noble and cheerful Italian taste. A certain irregularity in the disposition of the group of buildings produces a variety of agreeable combinations, and makes the architecture harmonise in a picturesque manner with the surrounding scenery. The principal front, which, from its grand proportions, has a very stately appearance, is joined on the right side by a wing only one story high and of great length, standing rather

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back, more in the style of a villa, with a long open colonnade. On a terrace before it is an elegant flower-garden, divided into beds of regular shape. The wall of the colonnade was adorned with larger plants—myrtles, pomegranates, passion-flowers—all in full blossom. The view from the house is singularly fine. At the foot of the gently-sloping hill a lake of considerable extent spreads out in two beautifully-winding arms, the farther bank of which rises, and is thickly clothed with the finest timber. Further on the view is bounded by fruitful plains, terminating with a hill.

On my visiting Bowood for the second time in 1850, I found Lord Lansdowne absent. By Lord Shelburne's kindness, however, I was allowed to inspect the pictures, in which occupation four hours soon passed away. On this occasion I became better acquainted with the disposition of the apartments, which, in the absence of all the stiffness and uniformity of a town house, are arranged with such picturesque irregularity, that it is difficult for a stranger readily to find his way. The collection, which contains pictures of the best masters of the Italian, Netherlandish, Spanish, French, and English schools, is arranged upon walls of crimson silk, which have an excellent effect. Some good modern works in marble are also tastefully placed; beautiful glasses, vases, and other objects, are distributed among the furniture; while a soft fragrance of dried flowers, rising from large China jars on the floor, forms a combination of the most choice taste and refined enjoyment. The pictures are arranged in the following manner in the different rooms:—

DRAWING-ROOM.

SALVATOR ROSA.—1. His own portrait. The fine earnest features differ from other portraits of this master. He holds a tablet with the inscription "Aut tace, aut loquere meliora silentio." An admirable portrait.

2. The same may be said of the companion to it, a beautiful young woman, with a book and a pen.

CIGOLI.—The Annunciation. One of the best copies of Pietro Cavallini's picture in the church of the Santissima Annunziata at Florence, to which miracles have been attributed.

REMBRANDT.—1. The celebrated landscape from the Orleans Gallery, called Rembrandt's Mill. This picture is equal to its reputation, and is the most striking instance of the power of treatment when applied to the simplest subject. A mill and a house, and a

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rising ground, with water below and a few figures, are very common elements in themselves, and yet Rembrandt has imparted to them a poetic charm of nature of the most enchanting description. The contrast between the warm gleams of the setting sun, with the deep, golden, transparent tones of the foreground, the luminous evening sky, and the dark rain-clouds, are as finely conceived as they are splendidly executed. 2 ft. 8 in. high, 3 ft. 2 in. wide. The Marquis is said to have given 800 guineas for this picture.

LODOVICO CARRACCI.—The Virgin and the Child, adored by four saints. This is one of the most delicate and graceful pictures of the master in imitation of Correggio.

DOMENICHINO.—1. A small, very attractive landscape, with still water in the foreground.

WATTEAU.—1 and 2. Two charming little pictures, in his well-known style.

GIACOMO BASSANO.—The Entombment. More dignified than usual in conception, and carefully executed in that glowing transparent tone which was even the admiration of Titian.

PIETRO FRANCESCO MOLA.—1. A Riposo, clearly and carefully executed, and very attractive.

GAINSBOROUGH.—A herd of cattle in a landscape. The very warm sunny lighting is most harmoniously carried out.

ANGELO BRONZINO.—1. Portrait of a young standard-bearer. Very naturally conceived, and unusually warm and transparent in colour.

SIR JOSHUA REYNOLDS.—1. A child seated in a contemplative position. The very natural and attractive conception is combined with a refined and true colouring, though not of so brilliant a character as is usual with him.

2. A peasant girl, with hands crossed over one another. Very unaffected, and with all his glow of colour.

PIETRO FRANCESCO MOLA.—2. A landscape of poetic composition and very warm lighting, with the Virgin and the Child, who is caressing the little St. John.

JACOB RUYSDAEL.—1. A heavy storm at sea. In the foreground two piers, against which the waves are raging. A momentary gleam of sun, breaking through the driving clouds, throws a lurid light upon the breakers. Near a kind of lighthouse are two seamen with poles, for the purpose of assisting a boat which is entering the harbour. Two other boats are lying at anchor. Among the

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few pictures of this class by Ruysdael, this, in point of grandeur of conception and astonishing truth, is one of the finest. Smith's catalogue raisonné shows how little such a chef-d'œuvre was estimated in the foregoing century; in 1766 it was purchased from the Sydervelt collection in Amsterdam, for 19*l.*; in 1771 from the Braamcamp collection, for 25*l.*; in 1802 from the Paillot collection, for 58*l.* In 1824, however, Mr. Smith purchased it from the Marquis Rialva, for 360*l.*; and in 1829 Lord Lansdowne obtained it for 535*l.*

PHILIP WOUVERMANS.—1. A landscape, in his first manner, of warm and very transparent tone, in which the chiaroscuro of the foreground finely contrasts with the lighting of the middle distance. This is hung somewhat too high.

JUAN FERNANDEZ NAVARETE, called EL MUDO.—Portrait of a Spanish lady in a black mantilla. This brings before us in the most lively way, and with a Rembrandt glow of colour, the genuine character of those Spanish women whom Calderon loves to describe. The drawing is also very delicate, and the execution uncommonly careful.

ALBERT CUYP.—1 and 2. Two small and most charming sea-pieces.

BERNARDO BELLOTTO.—Two architectural pieces of the most delicate style are here erroneously ascribed to his master Canaletto.

TITIAN.—The Virgin and Child, with the little St. John, in glory, with angels. Realistic in forms, but noble in feeling, and painted in the clear golden tones of his earlier period.

HOBBEMA.—1. A landscape, with two pointed village steeples. The harmony of this beautiful picture is wonderfully sustained in the golden clouds and illumined field.

BERNARDINO LUINI.—The Magdalen; half-length figure. The beautiful features are the same which occur so frequently in his women.

LO SPAGNA.—To this master, judging from character and colour, I am inclined to attribute a Virgin with the Child, in the act of benediction, here ascribed to Perugino.

ALBERT CUYP.—3. A view on the Maas, with the town of Dort on the left, and enlivened with numerous large and small vessels. Three men are upon a raft, five in a boat. The evening quiet of a warm sunset is rendered with admirable transparency in this excellent picture, which is painted in a fine body. The form also, 3 ft. 7 in. high, by 4 ft. 4½ in. wide, is very happy. It was

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purchased by Mr. Nieuwenhuys of the family in 1829, and passed into the choice collection of Edward Gray, Esq., of whose heirs Lord Lansdowne obtained it for 1250*l.*

JACOB RUYSDAEL.—2. View, taken from a height, of a town upon a stream. This picture, which is inscribed, is a fine specimen of that charming variety of light and shadow which Ruysdael knew how to produce by the broken play of the sunbeams through clouds. 1 ft. 4½ in. high, 1 ft. 4½ in. wide.

ANGELO BRONZINO.—2. A very pretty boy with a book. A companion to the one mentioned above, and not less beautiful.

HOGARTH.—Portrait of a young woman; of singular liveliness of conception, and of great warmth and transparency of colouring, though somewhat empty in the forms.

ANDREA DEL SARTO.—Portrait of a young man; although very animated, yet it appears to me too crude for him, too red in the flesh-tones, and too green in the shadows.

MURILLO.—Portrait of an ecclesiastic; of delicate features, and of earnest and dignified character and beautiful hands, seated in an easy position; at his feet a dog. In point of elevation of conception, delicacy of drawing, admirable keeping in silvery tones, and careful execution, extending equally to the accessories, among which is a clock, this is one of the finest pictures I know by the master. In the background is a view of a landscape. Whole-length figure; life-size.

SIR JOSHUA REYNOLDS.—3. Mrs. Billington as St. Cecilia; an excellent and warmly coloured portrait. The two angels, perhaps intentionally, border on the humorous.

4. Portrait of a Greek lady, in her national costume, looking at a medallion, with black but very sunken eyes. This is most remarkable for the clear and warm colouring.

BERGHEM.—A landscape, with stream, houses, and cattle in the foreground, and a castle on a rock in the middle ground: of a golden warm tone; the hills in the distance kept cool. This picture is of great refinement.

ANNIBALE CARRACCI.—A landscape, which, though only 1 ft. 3 in. high, 1 ft. 9 in. wide, makes an extraordinary impression by the grand composition of mountains, sea, and lofty trees. At the same time, the colouring is of a deep and clear tone, the execution remarkably careful, and the figures, a numerous procession, very spirited. From the Orleans Gallery.

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HOBBEMA.—2. A small landscape, with a village buried in trees. In the foreground a small wooden bridge; in the background a gleam of sun. Of great delicacy.

3. The companion to it; water in the foreground; behind, a village in sunshine. Of great beauty in the silvery tones.

CAREL DUJARDIN.—A brown horse, two falconers, and four dogs. The clouds well express the sultry heat of the day. A good, inscribed picture.

CLAUDE LORRAINE.—View of a seaport in morning light. This small picture, which was originally in the Danoot collection at Brussels, is of the best time of the master, combining decision of forms and an admirable impasto with great softness and transparency of colour.

SIR JOSHUA REYNOLDS.—5. Love nourished by Hope. The motive of the Cupid is very graceful, and the colouring appears warm; but it hangs in an unfavourable position.

SIR DAVID WILKIE.—1. A young Capuchin monk confessing to an old priest. Also unfavourably placed, but apparently of fine character and careful treatment.

LIBRARY.

RAPHAEL.—The middle portion of the predella to the altar-piece by Raphael, now at Blenheim, which picture, according to Vasari, was executed in the year 1505 for the church of S. Fiorenzo, at Perugia, and purchased by Lord Robert Spencer. This portion of the predella was afterwards sold to the Marquis of Lansdowne: it represents St. John the Baptist preaching in the wilderness, and, like the large picture, is a most interesting specimen of Raphael's transition from his Perugian to his Florentine style. Quite on the left of the picture, on a moderate eminence, stands St. John preaching, with the Cross in his right hand. A youth in the group next to him, resting on his arm, and looking with fervent and enthusiastic devotion into the face of St. John, shows still in full force the feeling of Perugino. In the other figures of this admirably composed group ardent devotion is combined with a more free observation of nature. A youth in a green cap is evidently the portrait of Raphael himself. In the two other groups, which are disposed with his usual refinement, there is a manifest tendency to introduce forms from every-day life—a manner then much in vogue at Florence. Hence the figures

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throughout look like portraits, with the rather strange costume and head-dresses of that age. Nay, a corpulent man in the third group, on whom the sermon does not seem to make any very deep impression, verges on the humorous, which Raphael was otherwise not used to introduce in scriptural subjects. The episode of two very pretty children playing with each other is also a result of the pleasure he took in attractive natural incidents. In the slender proportions, and in other respects, it has a close affinity to Raphael's two drawings for the fresco-paintings executed by Pinturicchio, in the library of the cathedral of Siena. The bright tone of the flesh approaches the Madonna del Granduca; and in the broader folds of the drapery the study of Masaccio's frescoes is obvious. On the other hand, the dark, full colours of the drapery, the blackish-green trees of the landscape, which is otherwise beautiful, are quite in the manner of Perugino. This precious little picture, about 8 in. high, and 1 ft. 9 in. wide, has been very indifferently engraved, on the same scale, by Capellan. Unfortunately, it has been unequally cleaned; so that in some places it has still spots of dirt, and has been injured in others.

SEBASTIAN DEL PIOMBO.—A monk with a skull. A close study of this master has convinced me that I had erred in doubting the genuineness of this picture before. The warm transparent colour bespeaks the earlier period of his residence at Rome.

GIORGIONE.—A shepherd in a sheepskin, with his staff. This figure is meant to represent Giorgione himself, as is evident from his portrait in the Gallery at Munich, as well as from the well-known engraving. Nobly conceived, and admirably executed in a reddish golden tone.

RAPHAEL.—One of the Apostle's heads from the cartoon "Feed my sheep." This is an able work by one of his scholars.

DOMENICHINO.—2. A small landscape with Abraham and Isaac going to Mount Moriah. The poetic composition, fine transparent colour, and singularly careful execution render this a perfect jewel.

THE CABINET.

This apartment is in charming proportion with the choice little pictures it contains.

SIR DAVID WILKIE.—2. A father playing with his child, and acting the part of the mother, whose cap he has put on; the nurse

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trying to take the child away. A charming humour pervades the picture, which is warmly painted and solidly executed.

LUDOLPH BACKHUYSEN.—A quiet sea. Small and delicate picture.

VAN DER HEYDEN.—1. The street of a Dutch town with a canal, in which the houses are reflected. Of a depth of warm colouring such as this master seldom attains.

PHILIP WOUVERMANS.—2. A flat landscape of great distance, in which is a man on a grey horse, with a falcon. Another figure is coming out of a house with a basket of vegetables. The admirable precision of the execution, and the sunny silvery tones in which the whole is carried out, render this a perfect little gem; in the third manner of the master.

TENIERS.—1. The Temptation of St. Anthony. A good specimen.

2. A peasant man and woman in a landscape. Of equal merit.

3. A building and a bridge. Three figures in the foreground, one of whom is angling. Of fine lighting and powerful and transparent colour.

4. The painter on a rising ground playing the violoncello, his wife seated beside him singing to it. Warm in tone and treated with refinement.

ALBERT CUYP.—3. A cow is being milked in the foreground; further back is another. The warmest sunshine pervades the picture, which is admirably executed.

VERELST.—A young girl making a dog sit up. Of singular delicacy, in his reddish, somewhat insipid tone.

GREUZE.—A young girl, who has just finished a meal, watching a cat playing with a ball. Very naturally conceived, and as tenderly executed.

VAN DER HEYDEN.—2. View of a town gate, with admirable figures by ADRIAN VAN DE VELDE. Delicate in tone, and of the most solid treatment.

NICOLAS MAAS.—A child in the cradle, the sister near, preparing its food. Particularly soft in execution and of sunny effect. Inscribed.

JAN STEEN.—A doctor feeling the pulse of a girl in presence of her mother. The head of the doctor is of very ironical expression. The execution is of a delicate silvery tone, executed with mastery and precision.

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REMBRANDT.—2. A flat country in rainy weather, with the rays of the evening sun falling upon a bridge, and illumining two houses and trees. Of astonishing truth of effect and masterly breadth of treatment.

SIR DAVID WILKIE.—3. A father piping to his two children. Actions and expression very animated and true; the treatment sketchy.

VELASQUEZ.—1. Two gentlemen on horseback, one of them of great grandeur of mien, and a man on foot. In a reddish flesh tone, with deep glow of colouring. The hilly landscape is, however, in a silvery tone. Of masterly and broad treatment, and painted in a solid body.

2. The companion to it. A lady seated, holding a fan before her; a dwarf, dressed in red, pointing to her. Also another dwarf and three men in conversation. In the middle distance a party. The landscape with water and hills in the distance very poetical, especially the sky, which has a deep glow of colour.

WILLIAM VAN DE VELDE.—1. A quiet sea, in his light tone and of tender treatment.

JACOB RUYSDAEL.—3. A bare and somewhat hilly landscape with a stream. Two men on a road, and a loaded hay-cart. These are the insignificant objects which enliven this beautiful picture. In foreground and background is a gleam of light, in the middle ground light shadows of clouds. The picture shows the intensest feeling for nature, and is executed with admirable body. 1 ft. 1½ in. high, 1 ft. 4 in. wide. Inscribed.

JAN WYNANTS.—A delicate little picture with water in front and his favourite sand-hill behind. Inscribed.

BREAKFAST-ROOM.

SIR EDWIN LANDSEER.—A number of highlanders returning along the banks of a lake to the sound of the bagpipe, laden with the spoils of the chase. The scene is upon a bridge. The character of the men and dogs is admirable, the light keeping of the whole most masterly, the execution careful even in the accessories, and the colours transparent.

VAN DE CAPELLA.—A slightly agitated sea, with a boat in the foreground lowering its sail. In truthful representation of the water and in the exceeding transparency of the warm colouring, this is one of his best pictures.

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BAUERSTADT, a painter quite unknown to me, with figures by LINGELBACH. The street of a Dutch town, with a glancing light, of surprising and masterly chiaroscuro.

JAN BOTH.—A form of art unusual for him—buildings with ninepin-players, an ass-driver, and cattle; the latter feeble: a puddle of water in the foreground. Admirably executed in a sunny, clear lighting.

TENIERS.—5. A peasant woman coming over a hill; behind her a man. Spiritedly treated in sunny but clear tones.

REMBRANDT.—3. A landscape; a village-church among trees in the middle ground, with three figures. The lights on sky and earth are admirably given. The mass of trees has much darkened: the execution is very solid.

PYNACKER.—A landscape. A genuine picture, but one of his cold works.

WILLIAM VAN DE VELDE.—2. An almost calm sea, animated with a man-of-war and other vessels. Of singularly delicate aërial perspective.

SIR AUGUSTUS CALCOTT.—View of a seaport and part of a town in morning light: in the foreground two vessels of burden and two boats. The lighting is here carried out with so much delicacy, and the careful treatment so solid in body, that this picture recalls Cuyp. Inscribed, and dated 1815.

GOODALL.—A sick room. A very attractive picture.

COPE.—Young girls going to church with their grandmother. Very pleasing.

HURLSTONE.—Cupid. Poetically conceived, graceful in motive, and carefully executed in warm colouring.

ETTY.—The Prodigal Son. True in feeling, of great power of colour, and of very careful completion.

LESLIE.—Sir Roger de Coverley going to church. A very pleasing picture.

NEWTON.—1. Scene from the Beggars' Opera. Full of charming humour.

2. The mother turning from Olivia, in the Vicar of Wakefield. Well conceived in the spirit of the author.

FRANCESCO ALBANO.—St. John preaching in the Wilderness. A very pretty cabinet picture; richly composed and carefully executed in his warm and transparent tone.

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E. W. COOKE.—View of Mont St. Michel on the coast of Normandy. True, careful, and of admirable keeping.

Among the many praiseworthy sculptures in marble—statues and reliefs—by modern sculptors, I was much attracted by an alto-rilievo of Francesca da Rimini and her lover, by RICHARD WESTMACOTT, JUN. The feeling in the heads is beautiful, the motives happy, the execution very careful.

DINING-ROOM.

This apartment is adorned with pictures by two English painters, SIR CHARLES EASTLAKE and Mr. STANFIELD, which are let into the walls, and thus form a more complete whole with the architecture. Two pictures by Sir Charles—Pilgrims in sight of Rome—are remarkable for beauty of expression, grace of motive, delicacy of colour, and careful execution. In the high position at which they are placed, however, though the effect is fine, many a refinement is lost to the eye. The majority of Stanfield's pictures, which are of admirable keeping, and broad, masterly execution, are views of Venice: there is, however, among them a view of Tivoli. The effect of the whole apartment is very agreeable.

DRAWING-ROOM OF LADY SHELBURNE.

SCHIAVONE.—Two long pictures, country people in a landscape, of an idyllic character, here attributed to Tintoretto, are, in my opinion, able works by Schiavone.

As I was not able to inspect this apartment with the same leisure as the others, I am not prepared to give the same account of other valuable pictures by old masters which it contains.

Among the family pictures, a portrait of the father of the present Marquis by SIR JOSHUA REYNOLDS, and the portrait of the late Lady Lansdowne by LAWRENCE, are neither of them remarkable specimens of the two masters.

I accepted with the greatest pleasure the kind offer for the gardener to show me the pleasure-grounds. We first went into the kitchen-garden, surrounded with a high wall, where everything is reared which can be produced in a country so far advanced in the cultivation of the fruits of the earth as England. But in the grounds, extending over seventy acres of land, I learnt what art, in union with a situation favoured by nature and a mild climate, is able to effect. The beauties of the finest indigenous trees, such as the oak, the ash, and the beech, are here happily united with those

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of the most various trees and shrubs of southern vegetation. Cedars of Lebanon in their solemn majesty, melancholy cypresses, laurels, cork-trees, the cheerful arbutus and tulip-tree, and many others, are grouped with the most refined taste in masses of various sizes, and afford the most pleasing alternations of sequestered solitude and free expanse, with views of portions of the garden, of the lake with its beautiful chain of hills, and then far into the country beyond it. I admired in particular the taste for the picturesque which had superintended the beautifully graduated middle distances, and the velvety lawn, which united every part, and which is kept in the most admirable order. The bright sunshine, now and then interrupted by shadows of passing clouds, produced the most diversified and striking effects of light and shade, so that, revelling in the enjoyment of the scenery, I passed some hours I shall never forget. Here too I was destined to be reconciled to artificial waterfalls, to which I am otherwise a declared enemy. The fall here, rushing down in a considerable body between moss-grown rocks, and overarched by the fresh verdure of lofty trees, affords the most refreshing coolness, and made me quite forget its artificial origin. These grounds were laid out by the father of the present Marquis, who has continued to improve them in the same spirit. I heard this from the gardener, who appeared to be very equal to his post, and to perform its duties *con amore*. From one spot in the garden he showed me the celebrated white horse, of the elegant English race, which appeared to trot on the declivity of a rock. He told me that it was about five English miles off, and that the height of the horse is about forty feet. It is formed by the country people pulling up all the grass and weeds growing on a chalk rock, within the outlines of a horse. There are others of the same character in this country, which, however, are said to be much more rude in form.

CHARLTON PARK.

Since my first visit to England in 1835, the rich collection which I then saw belonging to the Methuen family in Corsham House has been dispersed. In its stead, however, and in the company of my friends Sir Charles Eastlake, M. Passavant, and Mr. Murray, I had the good fortune to become acquainted with the collection

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of the Earl of Suffolk at his seat, Charlton Park, which, though moderate in size, contains some valuable pictures.

The most important of them is an example of that composition by LEONARDO DA VINCI which is known to the connoisseur by the name of "La Vierge aux rochers." I was the more anxious to see this picture from a conviction I had expressed as early as the year 1839* that the picture in the Louvre, engraved by Desnoyers, and by some considered as the original, could not be so for various reasons, such as the feebleness of drawing and want of expression in the heads, especially of the Virgin and of the angel, and the hardness and leaden quality of the draperies. In this conviction I had been further confirmed during my residence in Naples in 1841 by an old repetition (containing, instead of the rocks of the background, an open landscape), in which the heads of the Virgin and Child were far more dignified. However, after having seen the picture belonging to Lord Suffolk, which I closely examined, not only in Charlton Park, but again in 1851 in the British Institution, I have no doubt that it is the only picture of this subject in which the hand of Leonardo da Vinci himself is decidedly recognizable in the heads, and that therefore it is alone to be considered as the original picture. In the composition also this picture is favourably distinguished from that at Paris from the circumstance that here is not the same action of the right hand of the angel which in the Paris picture so uncomfortably disturbs the beauty of the lines. The decisive evidence, however, consists in the incomparably nobler expression, in the greater delicacy of drawing, and in the masterly modelling of the heads. Leonardo da Vinci's participation in the work is, however, confined to these portions, all the rest being inferior, and some parts, such as the extremities, one and all, too clumsy, and the left hand of the Virgin feebly drawn. The comparatively small portion executed by the hand of the master will surprise none who are acquainted with his life and works. In all Europe we might seek in vain for a large picture entirely finished by his hand. Generally, he only commenced such works. Thus the cartoon for his picture for the church of the Serviti at Florence, now in the possession of the Royal Academy, is not entirely finished, and the Adoration of the Kings, in the Gallery of the Uffizii, only drawn in brown. Such was also doubtless the history of this picture. If

* Kunstwerke und Künstler in Paris, p. 426.

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it be asked, however, who executed the other parts of the picture, I should assign BERNARDO ZENALE as the most probable name. The large altar-piece in the Brera by him, representing the Virgin enthroned with the Child, the four fathers of the Church, and Lodovico il Moro with his family (No. 344), shows the same heavy character of the extremities, the same over-prominence of forms, in the aim at the utmost possible modelling, and, finally, the same dark tone in the shadows and white tone in the lights, only that the lights in the picture in Charlton Park have turned yellow with an old varnish. The least satisfactory part is the execution of the accessories, namely, of the landscape background, which is far more delicate and beautiful in the Louvre picture, though that alone is not sufficient to constitute it an original. On the other hand, the originality of Lord Suffolk's picture is confirmed by historical evidence. Up to the year 1796 it was the altar-piece of the Cappella della Concezione in the church of S. Francesco at Milan, and is mentioned by the Milanese writer Lomazzo, who wrote only sixty-five years after Leonardo da Vinci's death, and in two different places, expressly as a picture by that master, and also by the name of the Concezione. In 1796 it was purchased by Mr. Gavin Hamilton from that chapel for thirty zechini, and from him passed into the hands of Lord Suffolk.

BAGNACAVALLO.—The Virgin carried by four angels to Heaven; below, small, in a dark landscape, St. Thomas receiving the girdle of the Virgin, which falls from above. Finely composed, and executed with the whole warmth of his colouring.

SIR THOMAS LAWRENCE.—A male portrait. One of his good pictures.

PIETRO FRANCESCO MOLA.—A landscape with Hagar and Ishmael. Poetic in invention, admirable in keeping, and carefully executed.

AGOSTINO CARRACCI.—A large landscape with the Baptism of Christ, the first landscape I have ever seen by this usually scarce master. The grandeur of the composition, even in this department, does honour to his name. The figures show the practised historical painter. Formerly in the Aldobrandini collection at Rome.

ANNIBALE CARRACCI.—1. A large landscape with the Flight into Egypt. In poetry of invention and in power of colour this belongs to his best works in the landscape department. Formerly in the Giustiniani collection at Rome.

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CLAUDE LORRAINE.—1 and 2. Two very pleasing small landscapes of his somewhat later time. The evening light is very refined.

GASPAR POUSSIN.—1 and 2. Two small landscapes from the Colonna Palace. All the master's peculiar poetry of feeling is seen in these pictures.

DOMENICHINO.—1. The widow of Cosmo II., Grand Duke of Tuscany, by birth an archduchess of Austria, whole-length figure, the size of life, with a little dog. Portraits of this kind by Domenichino are extremely rare: the conception is animated, the execution careful.

DANIEL DA VOLTERRA.—Christ lamented by his disciples, a very dramatic composition of six figures. Inscribed with the Barberini arms.

MURILLO.—1 and 2. The Ascension and the Coronation of the Virgin, two spirited and pretty careful sketches for a rich and beautiful composition.

WILLIAM VAN DE VELDE.—A quiet sea, of singular delicacy and transparency. Formerly in the collection of the Duke de Choiseul.

VAN DER HEYDEN.—A pretty architectural piece, with figures by ADRIAN VAN DE VELDE but now defaced by broad and dark cracks.

FRANÇOIS MILET.—A fine hilly landscape in the taste of his great model, Gaspar Poussin.

HOLBEIN.—Catherine Howard, Queen of Henry VIII. It appears too heavy and gloomy in tone for him.

CORNELIUS JANSEN.—1 and 2. Charles I. and Lord Aylesbury. Two pictures the size of life, which in animation of conception, clearness of colouring, and carefulness of execution, belong to his best pictures.

ANNIBALE CARRACCI.—2. A male portrait, energetically conceived and of masterly painting.

GASPAR POUSSIN.—3. A landscape with the Temple of the Sibyl at Tivoli, and the Flight into Egypt in the foreground. Of singular freshness and transparency, and most careful execution.

PAUL BRILL.—A large and very poetic landscape of his latest and best time.

GUIDO RENI.—The Adoration of the Shepherds. A small and delicate picture of unusual warmth, approaching very near the picture of that composition in the Grosvenor Gallery.

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PAUL VERONESE.—1. A Flight into Egypt, called a Lorenzo Lotto, I am inclined to attribute to this master: it is in his heavy, reddish tones.

SIR ANTHONY MORE.—Portrait of a lady of honour to Queen Mary daughter to Henry VIII. Very transparent and careful.

DOMENICHINO.—2. St. Cecilia. Painted for Cardinal Sansi on a small scale, from which the large picture now in the Louvre was executed for Cardinal Ludovisi. Very delicate, careful, and transparent.

In a large hall, which is adorned with family portraits, the following were particularly remarkable:—

MARK GERARDS.—1, 2, and 3. Three female portraits, whole-length figures, life size.

VAN SOMER.—Portrait of the Duke of Buckingham, favourite of James I. and Charles I. The head delicate and transparent; otherwise rather dark.

JANSON VAN CEULEN.—To this painter I attribute a delicately conceived and softly executed male portrait, bust size.

In the library is a large and careful sketch by PAUL VERONESE —2, for one of his great feasts.

To give you some idea of the abundance of works of art in the county of Wiltshire, I may remark that, besides the seats I have already described, there are three others of similar attractions. Though unable to visit them in person, I am glad to have it in my power to note down the principal works in two of them.

WARDOUR CASTLE, SEAT OF LORD ARUNDEL OF WARDOUR.

TITIAN.—The infant Christ sleeping on the Cross.

SPAGNOLETTO.—A picture, the subject of which is unknown to me.

MURILLO.—Joseph relating his dream to his brethren.

RUBENS.—1. Descent from the Cross (in the chapel), and—2, the portrait of Hugo Grotius.

GERARD DOW.—A wood-scene, with robbers; a large picture.

SWANEVELDT.—Four landscapes.

J. VERNET.—Three landscapes.

SIR JOSHUA REYNOLDS.—Four family portraits.

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STOURHEAD HOUSE, SEAT OF THE COLT HOARE FAMILY.

LEONARDO DA VINCI.—A Holy Family, painted on parchment.

FRA BARTOLOMMEO.—A Holy Family.

ANDREA DEL SARTO.—An altar picture, the Virgin and Child, St. John the Baptist, and St. Ambrose.

TITIAN.—John the Baptist in the Wilderness. Sketch for the picture in S. Maria Maggiore in Venice.

PAUL VERONESE.—The Magdalen washing the feet of the Saviour. A sketch for the large picture formerly in the Durazzo Palace at Genoa, now in the Royal Gallery at Turin.

BAROCCIO.—The Marriage of St. Catherine.

ANNIBALE CARRACCI.—A Holy Family.

DOMENICHINO.—Portrait of a prelate.

GUIDO RENI.—St. Francis. A sketch.

GUERCINO.—1. The Virgin and Child. 2. The Good Shepherd. A sketch.

SCHIDONE.—1. The Virgin and Child. 2. St. John with the Lamb. 3. An old man. A sketch.

MICHAEL ANGELO DA CARAVAGGIO.—Card-players and soothsayers.

PIETRO FRANCESCO MOLA.—David and Goliah.

CIGOLI.—The Adoration of the Kings. A very important work, executed for the Albrizzi family.

CARLO DOLCE.—The Daughter of Herodias with the head of St. John.

CLAUDE LORRAINE.—The Lake Nemi. Engraved by Vivares.

GASPAR POUSSIN.—A landscape.

CARLO MARATTI.—1. The Flight into Egypt. 2. The painter himself, with the three Graces, a picture mentioned by Bellori.

CANALETTO.—Three pictures.

MURILLO.—An old woman.

NICOLAS POUSSIN.—1. The Rape of the Sabines. 2. The Choice of Hercules. Engraved by Strange.

SEBASTIAN BOURDON.—The Sentence of Midas.

LE BOURGUIGNON.—A battle-piece.

REMBRANDT.—1. Elijah restoring the widow's son to life. Engraved by Earlom. 2. Two gipsies by moonlight. Engraved by Canot.

RAPHAEL MENGS.—Antony and Cleopatra.

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GAINSBOROUGH.—Peasants going to market.

Among the sculpture in Stourhead House is said to be a statue of Livia, and another of Flora, of great beauty.

LONGLEAT, SEAT OF THE MARQUIS OF BATH.

This building, commenced as early as 1567, from a design by John of Padua, and not finished till 1682, the front of which is 220 feet long, is one of the finest mansions in England. In the picture gallery, which is 100 feet long, is a large collection of portraits. In the hall are six hunting-pieces by WOOTTON. The pleasure-grounds and park, arranged by Brown in the time of the first Marquis of Bath, in the latter part of the last century, are among the most remarkable in England.

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LETTER XXVI.

Bath: its beauty and salubrity. — Claverton, seat of Mr. Vivian: Collection of pictures. — Bristol: Church of St. Mary Redcliffe. — Leigh Court, seat of Mr. Miles: Collection of pictures — Italian, French, and Spanish schools — Christ bearing his Cross, and Virgin and Child, by Raphael — Rubens. — Blaise Castle, seat of Mr. Harford: Collection of pictures — Italian, French, and Netherlandish schools — Pietà, and Holy Family, by Sebastian del Piombo — Spasimo, by Raphael. — Knole, seat of Colonel Master. — Archæological Society at Bristol. — Wells Cathedral. — Thirlestaine House, seat of Lord Northwick: Collection of pictures — Tuscan school — Virgin and Child, Leonardo da Vinci — Umbrian-Roman school — Schools of Bologna and Ferrara — Lombard, Venetian, Neapolitan, Spanish, French, Netherlandish, German, and English schools — Miniatures, gems, enamels, cameos, and coins. — Warwick Castle: Collection of pictures — Miscellaneous schools — Antique sculpture — Limousin enamels — Vases, &c. — Weapons — Warwick Vase — Chapel — Combe Abbey. — Hadzor, seat of Mr. Howard Galton: Collection of pictures — Miscellaneous schools. — Ham Court, seat of Mr. Martin. — Worcester Cathedral. — Westwood Park. — Other collections in Worcestershire.

BATH.

THIS city is the queen of all the spas in the world, for there are certainly very few which can compare with it for beauty of situation, and none for magnificence of buildings. The city rises in terraces from the banks of the Avon, which winds through the valley, to the top of the Lansdowne, a rather steep eminence, about 800 feet high. The vast piles of architecture rising one above the other have a highly picturesque and striking effect when seen from the valley. The eye is chiefly attracted by the Royal Crescent, situated about half-way up the hill, and by Lansdowne Crescent, which towers above all. This is the name given in England to connected houses forming a curve more or less approaching to a semicircle—a mode of building which is certainly very objectionable in principle: they contain a larger or smaller number of dwellings for single families. The impression of grandeur and solidity is enhanced by the material, which is a stone found in the neighbourhood. The various views from the several points of elevation, particularly from Lansdowne Terrace and King's Terrace, are more beautiful. From the first you have a view over

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the whole rich valley, with the finely-wooded eminences that rise on the other bank of the Avon, and the whole world of buildings more or less elevated above the plain. The Gothic abbey, which, with its tower, rises peacefully, low in the valley, near the banks of the Avon, has, in every point of view, a most picturesque effect. The whole, too, has such a southern character, and the air is so deliciously mild, that you fancy yourself in Italy, and cannot wonder that even the practical Romans appreciated the advantages of this situation, as well as the warm baths. It would therefore be incomprehensible to me why this paradise, which unites in the most extraordinary degree the advantages of a great city with those of a romantic country residence, should now be in great measure deserted, had I not already become acquainted with the power of the only absolute sovereign in this constitutional country, namely, *fashion*. In some of the chief streets through which I passed to go to the Abbey and the Baths, I found such splendid, richly-stored shops, that I should have fancied myself in London if the streets had not been so deserted. For I often met only a decrepit old lady, drawn about by a man, in a chair with three wheels. These vehicles are here very numerous, and the ground being so very hilly they are generally used instead of carriages.

Near the church there is an elegant saloon, where the patients drink the waters. There were, however, not above twelve at the most, who were entertained by music which was by no means indifferent. I was much diverted with the inscription, blazoned in large letters over the entrance, "Ἄριστον μὲν ὕδωρ." The great Pindar, who in that celebrated sentence, "Water is the best," meant to extol the all-refreshing and vivifying element, was probably far from thinking that some thousand years after him it would be interpreted as a medical prescription in favour of the use of the Bath mineral waters.

CLAVERTON.

The treasures of art formerly belonging to Mr. Beckford at Bath were dispersed after his death. On the other hand, Mr. Vivian, whom I have already mentioned as possessing some fine pictures in London, has placed a collection of pictures at his seat, Claverton, near Bath, consisting of the Italian, Spanish, German, and English

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schools, and containing some excellent pictures and many estimable ones. In the choice of some of the masters, the specimens, though genuine, are not happy; others are not rightly named. I give them in the order they occupy in a gallery lighted from above.

TINTORETTO.—1. The very large sketch for his colossal picture of Paradise, in the Sala del Gran Consiglio in the Ducal Palace, Venice. Very spiritedly treated; and the more interesting as the picture itself has so much darkened as to have lost its original keeping and effect.

GIROLAMO MAZZUOLA.—The Scourging of Christ. A very mannered picture in motives and heads, but carefully painted in a warm tone.

ALESSANDRO VERONESE, called L'ORBETTO.—A patron saint, with his devotee. Very warm and soft for him.

ELSASSER.—The Ruggiero Chapel at Palermo. I was much interested to see a specimen of my highly-gifted and too-early-deceased countryman. This picture, in poetic composition, transparency, sunny lighting, and careful execution, does great credit to him.

ISAAC VAN OSTADE.—Country people conversing in a village; with two horsemen and two pigs. This large picture is of uncommon power, and of singular breadth of treatment, which, in the figures, painted in a heavy tone, has almost a rude appearance. Many parts have also sunk. Erroneously inscribed with the name of Adrian Van Ostade.

PARMIGIANINO.—Portrait of a Count Sanvitale; to the knees. In a somewhat antiquated style for him, to which may be ascribed the gold-patterned background. Executed in a warm and powerful tone.

TINTORETTO.—2. SS. Jerome, Nicolas, Francis, and Stephen. This picture is here called a Schiavone, but I am inclined to consider it, judging from conception, colouring, and treatment, a capital work by Tintoretto. The colouring is of singular glow and depth.

ANDREA DEL SARTO.—A portrait of Michael Angelo, whole-length, seated, and pointing to a very red drawing of Hercules with a fallen opponent, is thus named; but, judging from the conception of the very animated head, the drawing of the hands, and the whole colouring, I am inclined to attribute this interesting picture to SEBASTIAN DEL PIOMBO.

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The portrait of a Count of Nassau, called a Titian, is, in my opinion, only a good picture of his school.

A female portrait, ascribed to Sir Anthony More, is a tolerable picture by the Cologne master GUALDORP GORZIUS. The date of itself (1685) excludes Sir Anthony More from all participation, as he died as early as 1582.

BROUWER.—Peasants smoking and drinking. It is a thousand pities that this pleasing picture should have suffered so much from cleaning.

GUERCINO.—1 and 2. A poetically composed, but much darkened, evening landscape, corresponding with a morning landscape of similar style.

TINTORETTO.—3. A procurator of St. Mark in profile. Admirably conceived and solidly executed in his delicate golden tone. The landscape background also deserves great praise.

4. A Cardinal, seated. Admirably treated in his more reddish flesh-tones.

JACOB RUYSDAEL.—A poetically conceived, but very brown and dark landscape.

SIR JOSHUA REYNOLDS.—A decided aim at a Correggio-like chiaroscuro is apparent here. Unfortunately the picture has been much retouched.

TINTORETTO.—5. The hall "dei Dieci" in the Doge's Palace, with the Ten assembled. Spiritedly touched, and also interesting in an historical point of view.

TERBURG.—A male portrait. Careful and delicate.

SWANEVELDT.—A beautiful warm landscape, in the taste of Claude. This would gain much by judicious cleaning.

Upon the bookcases of the library are eleven Grecian painted terra-cotta vases, of different styles and times; some in the archaic style, and others belonging to a more developed period, are particularly remarkable.

An admirable male bust in terra-cotta, in the entrance-hall, struck me as a good work by ALESSANDRO VITTORIA, one of the best Venetian sculptors of busts of the 16th century. To my satisfaction I also discovered his initials upon it—"A. V. f."

In the entrance-hall and staircase there are also casts from admirable antique sculpture.

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BRISTOL.

On my journey to Bristol I enjoyed the opportunity of seeing the rich and well-wooded country between Bath and this city. On the following morning I rose early to look about the city. Though the vivid recollection of the wonderful city of Bath made me fastidious, the situation of Bristol appeared very beautiful and picturesque. Here, too, the inequalities of the ground produce a variety of views. The church of St. Mary Redcliffe is a very large Gothic edifice of the 14th and 15th centuries, situated on an eminence, and has a very stately appearance. Over the entrance rises a large square tower, which, however, as is often the case in England, has no spire, but has four small turrets at the corners. The nave is very wide, and, with the vaulted roof, has a striking effect. The transepts, which are not long, are of equal height, and have also lower side aisles. The windows are of the perpendicular style.* Among the monuments I was struck with one of a crusader, which has been brought hither. It is a powerful figure, with the right hand on the hilt of his sword, as if still ready to keep the heathens from the Holy Sepulchre. Some other monuments of the 15th century are rather rude for that age. Next to this church the lofty Gothic tower of the college forms a grand mass, and another with four pierced pinnacles is very elegant. Of the other large buildings, the Exchange is particularly worthy of notice. Many of the streets are well built, and here, too, the finest hewn stone is largely employed. Lastly, the Avon, here a considerable river, with numerous merchant-vessels upon it, greatly contributes to the animation and beauty of the city; though, as in all great manufacturing towns, there are also wretched and miserable quarters to be seen. But, whichever way you turn, you enjoy the surrounding country clothed in the most luxuriant vegetation.

LEIGH COURT.

On my first sojourn in England, in 1835, the fame of the pictures belonging to J. P. Miles, Esq., mainly induced me to visit this part of the country; and though, from the hurried manner in which I was driven through the rooms, I saw them to great dis-

* See engravings in Britton's Redcliffe Church.

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advantage, yet I had time enough to convince myself that they far exceeded the expectations I had formed. The collection indeed contains a series of fine works by the most eminent Italian, Flemish, Spanish, and French masters, which would grace the palace of any monarch. I was therefore the more glad, on a later occasion, to avail myself of the kindness of Mr. Harford, who, being acquainted with the family, drove me over to Leigh Court, when I enjoyed the liberty of inspecting the pictures at my leisure. I am therefore now better qualified to give a fuller and more exact account of them.

DINING-ROOM.

ANNIBALE CARRACCI.—1. John the Baptist in the Wilderness; half the size of life. A noble and graceful figure, and warmly coloured.

A female saint in ecstacy, called a Velasquez, has an ideal beauty of head, such as I have never yet seen in any authentic picture by that master. Also in style of painting it is unlike him. I am inclined to attribute it to some excellent Spanish painter, unknown to me.

ANDREA DEL SARTO.—The Virgin with the Child, and St. John. Of extraordinary effect, from the figures being above the size of life, and of very powerful colouring, though it cannot be classed among the graceful and attractive works of the master,

MURILLO.—1. The Martyrdom of St. Andrew, of which I saw a sketch in Dulwich College; figures about a quarter the size of life. The whole composition is very discreetly treated, the expression of the Saint noble, the colouring singularly tender and clear, and the execution uncommonly careful.

GASPAR POUSSIN.—A very large landscape, almost square, from the Colonna Palace. In the most elevated taste of the master, and in admirable harmony with the fine figures, by NICOLAS POUSSIN, of Elijah, to whom an angel is pointing out Jehovah passing over in the clouds. If to this be added the remarkable clearness of the colouring and the careful execution, it must be confessed that the picture is a chef-d'œuvre of this great master, —nay, that it is a chef-d'œuvre of landscape-painting.

MURILLO.—2. The Holy Family, with angels, in a landscape; figures almost the size of life. Of the decidedly naturalistic epoch of the master—hence the forms are more determined, the colours less clear and tender. The impasto and execution are admirable;

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at the same time, the expression is nobler than in most of his pictures of this period.

CLAUDE LORRAINE.—1. The effect of the morning sun upon the sea; in the foreground fishermen drawing their net. So far as the height and dark situation of the picture would permit me to judge, it is of his earlier time; of great freshness and clearness of tone, and very good body.

ANNIBALE CARRACCI.—2. Diana and Actæon; figures about half the size of life; in a fine landscape, with an open view of the sea. The horns of Actæon, who is escaping, are beginning to shoot. The figures are more slender in the proportions and more graceful in the attitudes than usual; the colouring particularly clear, the execution careful.

GUIDO CAGNACCI.—Susanna and the Elders; half-length figures, the size of life. A very choice picture, with great power of colouring, and particularly careful.

NICOLAS POUSSIN.—The Plague at Athens, according to the description by Thucydides. A large, very rich masterpiece of Poussin, in which we are reconciled by his skill to the horrors of the subject. All the motives suggested by the author are here employed—disease and death spread their terrors around. The expression of a dying mother is particularly touching. Many in vain implore help in the temples of their gods. Very few pictures of Poussin are of such masterly completion in all their parts, and so well understood in the very difficult foreshortening: the heads, at the same time, are much more varied and more true to nature than usual. In the heavy brownish tone of the lights, and the brown of the shadows, is seen the influence of the Carracci; in the deep blue tone of the landscape and of the sky, that of Domenichino; signs which indicate Poussin's earlier residence in Rome. Some parts—for instance, the background on the right hand—have become dark.

On the wall between the windows I remarked a graceful female figure by ROMANELLI; a small landscape with banditti, by SALVATOR ROSA; and youths looking at a sleeping Nymph, a happy composition, said to be by DOMENICHINO, which, however, the dark situation of the picture would not permit me to decide.

SALOON.

CLAUDE LORRAINE.—2. A mountainous, richly-wooded landscape, with rich, melting middle distances. In the background

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the sea, with distant coasts; in the foreground the Temple of Apollo, in which an ox is being sacrificed. A cool, morning, silvery tone most delicately pervades the whole picture. Inscribed "Il Tempio di Apollo, Claudio Gille, Inven. fecit Rom. 1662," or 1665, I do not exactly remember which. This picture, which is 5 ft. 4 in. high, 7 ft. 4 in. wide, is in every respect one of the finest that ever came from the hand of this great master. The most charming motives of nature are here woven into a magic poem, the whole of which bears the impress of the refined mind of Claude Lorraine. This twofold charm of an already highly attractive subject, and the inmost feeling of the soul of the artist —like a magic mirror in which the whole is reflected—this it is which exercises so wonderful and irresistible a power on every cultivated mind. Besides this, the picture is of that time when he had attained the highest perfection in general keeping, without sacrificing to it, as he afterwards did, the vigorous execution, the local colours, and the individuality of the details. This picture has been engraved by Woollet.

3. The companion: also an exquisite composition, though much paler, and more monotonous in the colour. The stiff, lengthy figures, too, of Æneas, who, with his companions, is landing in Italy, disturb the harmony of the effect. Of the inscription I can call to mind only, "Claudio Gille, inv. fecit. Romæ, 1675;" from which it appears that he painted this picture in his seventy-fifth year.

At the time of the French Revolution these two pictures formed a chief ornament of the Altieri Palace in Rome, whence they were bought by Mr. Fagan for 9000 scudi; they afterwards came into the possession of Mr. Beckford, with four Italian cabinet pictures, for 10,000*l*. At the sale of the works of art at Fonthill Abbey they passed into the hands of Mr. Hart Davis, of whom Mr. Miles purchased them.

RUBENS.—1. The Woman taken in Adultery. A composition of five principal and seven subordinate figures. To the knees; rather above the size of life. On panel, 4 ft. 8 in. high, 7 ft. 4 in. wide. This picture, which is entirely painted by Rubens' own hand, is perhaps of a not much later date than the Descent from the Cross in the cathedral at Antwerp. This seems to be confirmed by the elevation of feeling and the soberness of the colouring. The woman stands, with an expression of contrition, in the centre.

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The calm dignity of Christ at her right hand forms a striking contrast with the vulgar appearance of a corpulent priest, and the cold refined malice of a tall, meagre Pharisee, on the other side. That Rubens intended to represent in them Luther and Calvin I do not believe, as they are not like them, and Rubens might easily have obtained portraits of both. Another man, of a dignified appearance, is said to be the portrait of his master, Otto Venius. The flesh is of very full tone; the careful execution admirably melting. This celebrated picture, which is in an extraordinary state of preservation, is said to have been painted for the family of Van Knyf at Antwerp; at all events in the year 1780 it was in the celebrated collection of the Canon Van Knyf in that city. At the sale of Mr. Henry Hope's collection, in the year 1816, it was sold for 2000*l*.

DOMENICHINO.—St. John the Evangelist in a vision, supported by two angels; full-length figures, the size of life. The elevated character, the careful drawing, the glowing colouring, and admirable body, render this picture, formerly in the Giustiniani Gallery, one of the most beautiful by this rare master. In the year 1804, 6500 scudi were refused for it. When the whole Giustiniani Gallery was sent to Paris, it was purchased by Delahante, who sold it to Mr. Harris. It subsequently passed from the possession of Mr. Hart Davis into that of Mr. Miles. It is in an excellent state of preservation.

TITIAN.—Venus and Adonis. A good school copy of the celebrated picture in the Museum at Madrid.

RUBENS.—2. The Virgin supporting the infant Christ standing on her lap, to whom St. John stretches out his arms; St. Francis of Assisi worshipping, Elizabeth and Joseph. Very pleasing in the expression, warm but sober in the colouring, and carefully finished. On canvas, 5 ft. 8 in. high, 6 ft. 7 in. wide. Though there is another larger and also fine example of this picture in the royal collection, I am not inclined to doubt the originality of this one.

LEONARDO DA VINCI.—Christ giving the benediction. Of a grave dignified character, but deficient in expression, and the lifted hand rather too large. Though it has much merit, it is of a later period than Leonardo. On canvas.

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DRAWING-ROOM.

RAPHAEL.—1. Christ bearing his Cross. A long narrow picture, formerly the centre-piece of the predella to the altar-piece which Raphael painted for the nuns of S. Antonio at Perugia, now in the Royal Palace at Naples; therefore painted in 1505. The beautiful composition is well known to the friends of art by the engraving by Larmessin when in the Orleans Gallery. The group of the mourning women is peculiarly beautiful in the motives and striking in the expression. This small picture is perhaps of rather a later date than the St. John preaching, at Bowood, for it more nearly resembles, in the bright yellowish tone of the flesh, and in the light colour of the draperies, the Madonna del Granduca, which appears certainly not to have been painted before the end of the year 1505. Though rather injured by cleaning, the picture was originally more slightly treated than the predella at Bowood. In the free, dramatic character of the whole, and the shot colours of many of the draperies, the influence of the Florentine school is very apparent. In the background of the landscape there is, however, still the dark blue of the Perugian period.

2. The Virgin lifting the veil from the Child, which has just awaked, and with much animation stretches out its arms to her. Half-length figures, the size of life. The composition agrees entirely with the celebrated Loretto picture, brought by the French to Paris, and which has disappeared since the Restoration. The figure of Joseph, however, is wanting here. Of all the examples of this picture with which I am acquainted, this is by far the best, and much superior, for instance, to the early copy which in the reign of Charles I. was purchased for the Gallery of the Louvre as an original. The Child is of the greatest beauty, and has all the peculiarities of Raphael—the greatest vivacity, the delicately-felt drawing, and the reddish extremities. The Virgin has more than any other of Raphael's the appearance of a portrait; yet the features are very delicate. The colouring is throughout, even in the half-shadows, extremely clear. On panel.

CLAUDE LORRAINE.—4. A landscape, with a temple on the right, and hills in the foreground. The morning light is very harmoniously carried out in a delicate silvery tone. From the old Hope collection.

The Virgin and Child, called a Fra Bartolommeo, is not delicate enough for him, but is by the hand of one of his imitators.

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GUIDO RENI.—Cleopatra. The original of innumerable repetitions. Extremely pleasing in beauty of feature, expression, clearness of colouring, and melting execution.

VELASQUEZ.—Philip IV., King of Spain, on horseback. A small, very excellent picture, in the bright, clear, and yet full tone peculiar to him; soft, and freely executed with a flowing brush.

MARCELLO VENUSTI.—To this scholar of Michael Angelo I am inclined to attribute the well-known composition of the Crucifixion with the Virgin and St. John at the sides. The expression is intense, the execution well understood and of admirable body.

GERARD DOW.—The Doctor. A medical man looking at a bottle, a woman watching him. 1 ft. 7 in. high, 1 ft. 5 in. wide. The heads very expressive; the details rich, and approaching his master, Rembrandt, in warmth of colour, especially in the well-known picture of the Dropsical Woman in the Louvre.

PAUL POTTER.—Three cows in a meadow; a white one lying down. Inscribed and dated 1652. Admirable in composition, in warm and luminous colouring, and in the spirited treatment.

MURILLO.—3. The Virgin with the sleeping Child, and Joseph. Realistic in the characters, and carefully executed in a warm and somewhat reddish tone.

St. Francis in ecstacy, supported by an angel; here called a Correggio; but I believe it to be a beautiful and careful picture in the manner of Correggio, by ANNIBALE CARRACCI—3, to whom an early repetition of the same is here erroneously ascribed.

RAPHAEL.—3. Pope Julius II. I would not mention this picture, of which there are such numerous repetitions, were it not different from all that I have seen, and extremely excellent. The features are not so large, and the genuine Italian nose, in particular, is more finely formed. The treatment is masterly. On panel.

CARLO DOLCE.—The Virgin, with the blue mantle over her head, so often met with, here taken in profile, and of great clearness and delicacy.

LIBRARY.

MURILLO.—4. St. John the Evangelist in ecstacy, which is admirably expressed in the realistic head. The execution masterly, in a silvery tone.

A John the Baptist, whole-length figure the size of life, which is here given to Correggio, I believe, having examined it closely, to be a picture—1, by PARMIGIANINO.

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MUSIC-ROOM.

GASPAR POUSSIN.—1 and 2. Two views of Tivoli; large upright pictures, which are among his finest works, for the happily-chosen points of view, the clearness and completion of all the parts. A smaller, also very beautiful landscape.

HOLBEIN.—A half-length undraped figure, here, in defiance of all probability, called a William Tell, from the circumstance of his holding a bow and arrow in his hands. Most carefully modelled from nature, in a true, warm, and powerful tone, and in very decided forms. The hand particularly admirable.

PARMIGIANINO.—2. A small version of the large picture in the National Gallery; careful and in a warm tone.

SCARSELLINO DA FERRARA.—This master, in my opinion, painted the Entry of Christ into Jernsalem, which here bears the name of Paul Veronese.

RAPHAEL MENGS.—The Virgin and Child enthroned, surrounded by angels; feeble in character, but of a delicate harmony.

GIOVANNI BELLINI.—The Adoration of the Kings; a predella, of very pure conception and peculiar composition. Joseph, who is seated near the Virgin, appears of more importance than usual. The Kings, remaining at a little distance, respectfully offer their gifts. Delicately executed, and with clear yellowish flesh-tones.

STOTHARD.—The Pilgrimage to Canterbury. The finest example by him of this often-repeated subject. The colouring warm and transparent, the execution careful.

GASPAR POUSSIN.—3. A landscape with figures in the foreground, and water in the middle distance. Nobly conceived and of admirable keeping in the silvery tones.

GIROLAMO MAZZUOLA.—To this master I am inclined to attribute an allegorical representation, with the Virgin borne by angels above, and, below, Vice bound: here called a Parmigianino.

HOGARTH.—1. A female portrait: animatedly conceived, and coloured in a light clear tone.

CLAUDE LORRAINE.—5. A harbour: of great delicacy and transparency in keeping and colour.

JOSEPH VERNET.—A sea-piece with the morning mist: of great truth.

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LITTLE DINING-ROOM.

RUBENS.—3. The Conversion of St. Paul. I was truly delighted to see here, in figures as large as life, the composition which I had always admired in the fine engraving by Bolswaert. The spirited, long-maned horse of the saint has fallen on his knee, and Paul, thrown over his head, lies on the ground with his eyes closed. Terror is most strikingly expressed in his noble, pale features. In the position of the arms Rubens has very happily called to mind the Ananias of Raphael, which so incomparably expresses the irresistible effect of a superior power. In the dazzling beam of light which falls on him from heaven, appears Christ. One of the attendants is assisting Paul; all the others are seized with terror, while the horses of three of the riders are rearing and running away. Rubens appears here not only with his wonted animation, but with an unusul sobriety of form and colour, which latter, however, is of surprising depth, force, and clearness, and with a sustained and careful execution. This masterpiece was formerly in the possession of the Montesquieu family, of whom Delahante purchased it, and sold it in England. In the year 1806 it was in the possession of Mr. Hastings Elwyn, who sold it for 4000 guineas to Mr. Hart Davis. In an auction in the year 1810 it was sold for 2550 guineas, a proof of the astonishing fluctuations in the prices of pictures. Canvas, 8 ft. high, 11 ft. 6 in. wide.

LAIRESSE.—Jupiter and Antiope. A good picture, in which he has endeavoured to imitate Titian.

CARLO MARATTI.—A Holy Family. A pretty picture, warmly coloured for him.

HOGARTH.—2. The Shrimp Girl: animatedly conceived, and sketched with the utmost freedom.

A picture of the Three Graces, here attributed to Titian, appears to me rather the work of NICOLO DELL' ABBATE.

Some other pictures—the Virgin and Child, by VANDYCK; the Death of Germanicus, by LE SUEUR; the Presentation in the Temple and the Healing the Lame Man, by GIACOMO BASSANO; a Holy Family, by LODOVICO CARRACCI; and two Franciscans, by ANNIBALE CARRACCI—all of which I saw in 1835, I no longer found in the rooms I have described.

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BLAISE CASTLE.

Having been favoured by the Chevalier Bunsen, in 1850, with an introduction to Mr. Harford of Blaise Castle, a seat in Gloucestershire, not far from Bristol, I was received in the kindest manner. The building, which is Italian in taste, is of happy proportions, and well arranged within. A stately picture gallery, lighted from above, erected by Mr. Harford, under the direction of Mr. Cockerell, has added to the picturesque effect of the mansion, and has the agreeable peculiarity of leading straight into a conservatory. Both Mr. Harford and his amiable lady are enthusiasts for the arts, and, though very catholic in their tastes, they appear especially to reverence those works which the ancient Greeks, and the masters of the period of Michael Angelo and Raphael, have bequeathed to us. The consequence is, that every part of the house is dedicated in some way to the arts. Immediately in the entrance-hall is the beautiful cast of the Belvedere Apollo, which occupied the place of the original while that was in Paris. A cast of the Versailles Diana is also here. In a niche close to the entrance to the gallery is a cast of the statue of Lorenzo de' Medici, by Michael Angelo, on the monument of the Medici, which the Italians have appropriately named "il Pensieroso." In the conservatory are the casts of some of the finest heads of the Antinous, and, finally, on the first floor a cast of the exquisite Diana of Gabii.

The greater number of the pictures are in the gallery; the walls are hung with red silk, the lighting is most favourable, and the arrangement most tasteful. Mr. Harford is a very zealous admirer of Michael Angelo, having compiled a work with illustrations relating to him; it has been, therefore, his particular aim to gather together such pictures as display the characteristics of this great man.

SEBASTIAN DEL PIOMBO.—1. The composition of a Pietà, with two angels supporting the arms of the dead Saviour. Of the various repetitions of this picture that I know, this is by far the best. The expression of grief in the head of the Virgin is of a depth and elevation worthy of Michael Angelo. The expression of the angels is also highly original and grand. The style of execution of this small circular picture, which is painted on black marble, the fresco-like manner in which the draperies are treated

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in the masses of light, and the tone of the landscape, are all evidences of Sebastian del Piombo. Formerly in the Barberini Palace.

2. The well-known composition of the Holy Family by Michael Angelo, with the Child sleeping in the lap of the Virgin. This is the largest and most admirable example that I have seen. Both the manner of the flesh-tones, and the arrangement of the colours of the drapery—green and a violet pink in that of the Virgin, and yellow and red in that of Joseph—are, however, evidences of Sebastian del Piombo. Only in the hair, the treatment of which is too small for him, may a later hand be recognised. On the other hand, the rest of the execution is worthy of him, especially the left extended foot of the Virgin. Below is the inscription "Monstra te esse matrem."

3. A very spirited study of a male head; obviously from the same model who served for Raphael's Isaiah.

MARCELLO VENUSTI.—A careful and very warmly coloured copy on a small scale of the Christ bound to the pillar, by Sebastian del Piombo, in the church of S. Pietro in Montorio at Rome.

DANIEL DA VOLTERRA.—The Entombment. This fine and rich composition contains thirteen figures in the foreground and middle distance, and also a distance with Golgotha on the right, with the crucified thieves, and the horsemen returning; on the left, the sepulchre and various figures occupied with preparations for the Entombment. In the middle-ground is Joseph of Arimathea at the head, and a disciple at the foot, in the act of carrying the body of our Lord to the sepulchre. The left arm is supported by the Virgin, whose pale countenance expresses the greatest grief. The Magdalen, passionately pointing with the right hand to the body, and with her left to the sepulchre, tells the spectator what is going forward, and leads the eye from the middle-distance to the background. Among the other motives I may mention a beautiful youthful female figure turning to an old man who is addressing her, and also another turning away in sorrow. Two seated women and a man in the foreground have something theatrical in effect, and may have been added subsequently by the master. The execution is throughout solid, especially in the body of the Saviour, which is deep and full in colour.

CORREGGIO is so well represented here by some copies by his scholars, that I cannot omit to mention them.

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The Christ on the Mount of Olives. Among the various copies I know from the picture in Apsley House, this is by far the best in delicacy of expression, transparency and power of colour, breadth of treatment, and solidity of execution, and may very probably have proceeded from the atelier of the master.

The Virgin contemplating the Child, who lies on the ground and reaches upwards towards her. The flesh parts approach the tone of the original in warmth, and are admirably painted; as are also the draperies. The other portions are, however, dark and heavy in colour.

A copy of the well-known altar-picture, with the St. George, at Dresden, of the size of the original, is very careful, but indicates in the treatment and heavy dull tone of the shadows a more modern date.

PARMIGIANINO.—1. The Marriage of St. Catherine: more dignified and earnest in conception than usual. The profile of the St. Catherine particularly noble, pious, and lovely. The same saint in the background kneeling beside the wheel, and two angels bearing palms appearing to her, have all the grace which renders this master so attractive. At the same time, in colouring and solidity of execution, it is worthy of his great model Correggio.

2. An original repetition on a small scale of the altar-picture in the Gallery of Bologna—the Virgin and Child adored by St. Margaret, St. Augustin, and St. Jerome. This little picture partakes, it is true, of the affectation of the large one in some of the motives and heads, but is less black in the shadows, of great force of colour, and very solid and careful in execution. The figures of St. Augustin and St. Jerome especially resemble Correggio.

PAUL VERONESE.—The Dead Christ on the lap of the Virgin, with two angels, one of them supporting him. Carefully painted in a warm and very luminous tone, though, as is usual with him in such subjects, without any depth of feeling.

ZENO DI VERONA.—By this name, which is totally unknown to me, is a pleasing picture, related in colouring and landscape to Palma Vecchio, though less warm, representing the Virgin and Child, with the little St. John, and St. Peter and St. Paul at the sides. It bears the inscription "Zenon Veronensis pinxit MDXXVIIII."

LODOVICO CARRACCI.—A copy on a small scale of Correggio's

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altar-piece, called the St. Jerome, in the Gallery at Parma: very faithful, and carefully executed in a clear and delicate tone.

ANNIBALE CARRACCI.—A Riposo. Full of significance as regards both the eclectic standard and the natural talents of the master. In Joseph, a powerful old man in forcible action, the imitation of Michael Angelo is not to be mistaken, and in the little St. John that of Raphael. In the motive of the Child, which is of fine forms, and who is caressing the ass, his own native realistic tendency is very apparent. The landscape partakes of the same tendency, and is carefully executed: the keeping of the whole is in an harmonious but subdued tone.

GUIDO RENI.—1. The Assumption of the Virgin. Her figure is strongly foreshortened, in the manner of Correggio, and borne up by two large and four smaller angels, with three cherubim. This admirable picture is of the same period as the Murder of the Innocents in the Gallery at Bologna. The expression is more intense than is usually the case with him, the motive of the outstretched arms of the Virgin very speaking, the modelling delicate, the shadows powerful but clear and warm, and the keeping of the cool harmony masterly.

2. The Crucifixion, with the Virgin and St. John; a careful repetition on a small scale of the altar-piece at Bologna, belonging to his later time. The motives are noble, but the colouring cold, crude, and heavy.

3. An Ecce Homo; noble in feeling, grand in forms, and spiritedly executed in a warm tone. The powerful rendering of the shadows recalls the influence of Michael Angelo Caravaggio.

GUERCINO.—1. A youth with a hat and feather, holding up a bunch of grapes; attractive in features and motive, but painted in his heavy tone.

2. Diana, a pleasing head; painted in his warm and powerful manner.

LANFRANCO.—Belisarius; a picture of more feeling, and greater transparency in colour, and care of execution, than usual.

CARLO DOLCE.—1. Christ and the Woman of Samaria; livelier in expression and action than usual, both very distinctly expressing the meaning of the subject, in the style of conception peculiar to him. The head of the woman is also very lovely, and the execution very careful.

GASPAR POUSSIN.—1. A landscape, with a fortress on high

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hills. In the foreground a very graceful female figure, which I attribute to the hand of NICOLAS POUSSIN; carefully executed in an unusually warm, transparent, and powerful tone.

SALVATOR ROSA.—1 and 2. Two large companion landscapes; very poetically composed, clear in colour, and careful and solid in execution. From the Ugolino collection at Rome.

3. A somewhat smaller landscape, with a male figure on a rock, of similar qualities, but darker in parts.

4. A small landscape, with a view through a cave on to water, is also pleasing.

5. A sea-shore scene; distinguished for happy conception, great transparency, and very careful treatment.

VANDYCK.—Portrait of a lady in armour, as Minerva, the left hand on a helmet; next her, Cupid pointing out of the picture, and in the background a landscape. This passes for the wife of the painter, but the features of the beautiful face differ from other genuine portraits of Vandyck's wife. I am inclined to think that this is rather the portrait of some unknown lady, whom Vandyck, according to Bellori, painted for Sir Kenelm Digby.* The head has an uncommon charm. The careful execution is in a warm powerful tone. Half-length figure.

HOBBEMA.—A large landscape with much wood. On the left a still piece of water with fishermen, and a view into the distance; in the centre a stag-hunt. Of unusually broad, and, in some parts, even slight treatment. The figures may be by the hand of PYNACKER.

J. VERNET.—1. View of a sea-coast, in the taste of Salvator Rosa. Uncommonly careful and clear. He presented the same composition, on a large scale, to the Academy of St. Luke's at Rome, on his being elected a member.

2. A sea-piece, poetically conceived, but painted in his later time.

SIR THOMAS LAWRENCE.—1. Portrait of Mrs. Harford. Animatedly conceived, and carefully executed in good colouring. The many cracks show the lamentable want of a sound technical process.

I was next struck with a work which represents the genius of RAPHAEL, as opposed to Michael Angelo, in a grand manner, namely, the composition called the Spasimo, the original of which is in the Madrid Gallery; it here hangs upon the staircase. This

* "Fecegli il ritratto di una donna bruna in habito di Pallade armata, con la piuma all' elmo, ed è una testa vaghissima e viva."—See W. H. Carpenter, Pictorial Notices, p. 37.

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picture, which was formerly in a convent church not far from Rome, painted on wood, and only a little smaller than the original, is however no copy, but an independent work, and according to all appearance executed about the same time—independent, as containing various departures from the original, as, for instance, the position of the hands of the Virgin, which I prefer to those in the Madrid picture; and contemporary, because the right side of the picture, which is alone finished, is very able, and is treated according to the technical process of the time. Although, not having seen the Madrid picture, I can form no definite opinion as to the relative merits of the two works, yet, judging from the points of difference and from the excellence of the finished parts, I cannot doubt that Raphael had some hand in this picture. The whole left side, however, with the group of women and the centurion, is only prepared by an inferior hand; the woman kneeling in the corner of the picture seems to have been wanting altogether, and to have been introduced by some rather later but skilful painter, in whom I am inclined to recognise Baroccio. It would be very interesting to hear the opinion of artists or connoisseurs who may be acquainted with both pictures.

DRAWING-ROOM.

GUIDO RENI.—4. St. Veronica. Of singular depth of expression, and great power of colouring. Formerly in the Barberini Palace.

TIARINI.—The Assumption of the Virgin. Of decided character, and animated in the heads; also broad and powerful, but treated in his heavy and dull colouring.

SCHIDONE.—St. John the Evangelist looking upwards. Greater elevation of form than usual is here combined with the power of his colouring.

NICOLAS POUSSIN.—A landscape of highly poetic composition in the forms of Italian nature, and of great freshness of colour for him. In the foreground a man, a woman, and a grey horse.

IL CAVALIERE D'ARPINO.—Christ on the Mount of Olives. An admirable work of this so mannered master. The figure of the Christ very tender; the disciples of unusual power. The chiaroscuro well carried out.

CAMILLO PROCACCINI.—The Tribute-money. Well conceived and powerfully treated.

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GASPAR POUSSIN.—2. A storm: as poetically as it is spiritedly conceived, and treated in a fresco-like manner, with a singular freshness in the greens. The tone of the distance recalls Salvator Rosa.

SALVATOR ROSA.—6. A largish sea-piece, with coast. Warmly, clearly, and carefully painted in the style of the large sea-pieces by this master in the Pitti Palace.

CARLO DOLCE.—2. An Ecce Homo. Tenderly painted in the manner of Cigoli. The right hand is particularly delicate in tone.

3. A very good example of the often-repeated Virgin in profile, in the azure dress.

GASPAR POUSSIN.– 3. A landscape, with two monks in the middle-ground, and two shepherds in the foreground. The light is in a warm, powerful tone, and admirably carried out.

A Virgin and Child. A free repetition of the Belle Jardinière. Of cool reddish flesh-tones, recalling the St. Dominic of Paris Alfani, one of Raphael's fellow-scholars in the school of Perugino.

DINING-ROOM.

SIR THOMAS LAWRENCE.—2. The very animated study for the portrait of Cardinal Gonsalvi at Windsor.

3. Portrait of Mr. Harford. Admirably conceived, and carefully painted in a solid body.

After the study of these works of art, a walk in the park, which for natural beauties can hardly be surpassed even in England, was doubly refreshing. The beauty of the ground, clothed with a luxuriance of vegetation, consisting partly of arbutus, with all the freshness of the orange-tree, is diversified by projecting rocks, at the foot of which runs a brook. Through this scenery, which is one of the chief features of the park, well-kept and admirably laid-out walks are conducted, from which the various points of view can be enjoyed; while, on the other hand, in fine contrast to this portion, is seen a distant view over land and sea. A stately tower which Mr. Harford has erected on the highest ground commands the whole bay of the Severn, the mouth of the Avon, and in the distance the Welsh mountains. A similar view, but of greater extent, is obtained from a still loftier placed tower at Knole, the seat of Colonel Chester Master, a man of simple and frank manners, to whom I was introduced by the kindness of Mr. Harford, who added this favour to the many with

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which he loaded me. The splendid oak and beeches of Knole especially attracted my attention.

In 1851 the polite invitation of the Archæological Society held in Bristol, and of which Mr. Harford was president, gave me a second opportunity of visiting Blaise Castle. I here shared the hospitality of the proprietor, in company with his distinguished guests, Chevalier Bunsen, Professor Whewell, and the Bishop of Oxford. An excursion to Wells Cathedral was an event of great interest to me. Professor Willis, whose name was already well known to me, gave a most admirable discourse on the architecture of this building, in which he brought forward facts founded partly on his own researches; whence it appeared that, as compared with contemporary ecclesiastical edifices in other parts of England, the architectural features of Wells Cathedral were decidedly in advance of the times. The foundation of the present building dated from Jocelyn Trotman, created Bishop in 1214. It is remarkable that from the first, as is proved by the very wide spring of the buttresses, the introduction of a large number of sculptures was contemplated, comprising no less than 600 statues, and surpassing in this respect every other cathedral in England. In the immediate presence of these statues, therefore, Mr. Cockerell, the eminent architect, gave us a most able discourse, the result of many years' study and experience, and which he has incorporated in his admirable work.* He particularly called our attention to the grandeur of feeling and to the no less patriotic than religious fervour which forms the leading idea of the whole series. Thus, while the centre of the façade contains the chief events of sacred history, from the Creation to the Last Judgment, most ingeniously expressed, the portion on the right is adorned with the most distinguished individuals in the English history belonging to the Church, such as saints, bishops, &c., and that on the left with those belonging to the laity, such as kings, queens, &c. At the same time this admirable connoisseur of Greek sculpture remarked upon the correctness of plastic style, and the speaking motives and gestures, which these works display. Considering also the period, the developed state of the detail, however inferior in itself, deserves particular notice. Certain differences between the various sculptures may, however, be traced; thus the obviously later sta-

* Iconography of the West Front of Wells Cathedral, &c.: 4to. Oxford and London, J. H. Parker, 1851.

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tues of the Apostles on the façade are far ruder than the rest both as regards the heads and general execution.

After a sumptuous luncheon given by the Dean of Wells to the numerous company, we proceeded, under the guidance of Professor Willis, to view the interior of the building, the Lady Chapel, and other adjacent spaces; where he pointed out the beauties of the Chapter-house, which, both in proportions and in details, ranks as the finest in England. We then paid a visit to the palace of the Bishop of the diocese, one of the most interesting of English buildings in the country. Nor was the next day without its scientific enjoyments. To Chevalier Bunsen we were indebted for a lecture, as learned as it was generally intelligible, upon Lake Moeris, in Egypt; while Mr. Godwin, the architect employed in restoring the cathedral of Bristol, held a discourse, from the choir of the building, upon its style and peculiarities.

THIRLESTAINE HOUSE.

This mansion, belonging to Lord Northwick, is close to the town of Cheltenham. I was able to give but one whole day to the inspection of the 800 pictures it contains. Unfortunately this aged nobleman, whom I had known in 1835, not only as a zealous patron of art, but as one of most catholic taste, and who had most kindly invited me to visit him, was absent. The housekeeper, however, permitted me the free enjoyment of the pictures, which are placed not only in the stately gallery erected by his lordship, but also in a suite of apartments. The reputation of this collection, and the impression it produces on the mind, are injured by two circumstances—the first is, that the majority of the pictures, bearing high-sounding, but too often erroneous, names, are either badly restored, or in themselves insignificant works; and the second, that, with the exception of a few rooms, pictures of the most various times and schools are mingled together in the most arbitrary way. The number of those friends of art who have either time or patience to work their way through the whole collection, and discover what is really valuable, is very small, and a superficial view can only lead to an unfavourable opinion. But whoever, like myself, spares neither trouble nor time in the inspection will find himself richly rewarded. I noted down no less than 200 pictures, some remarkable, and some very beautiful, of all

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schools and periods. As Lord Northwick still continues to make additions to the collection, which leads to fresh changes of position, I feel myself justified in classing those I selected according to schools and periods, the more so as this arrangement places the collection in the most favourable light. In the case of many of the pictures, I was obliged in the absence of all catalogue or inscription to name the master according to the best of my judgment.

I may remark in general, that there are few collections in England which contain so many estimable pictures of the Italian school of the 15th century. There are also some specimens of the Netherlandish school of the same time.

TUSCAN SCHOOL.

BARTOLO DI FREDI.—To this master, who flourished at Siena soon after the middle of the 14th century, I am inclined to attribute two saints of noble character, which exhibit in feeling great affinity with his son Taddeo di Bartolo.

FIESOLE.—A miracle; four figures. Delicate.

MASACCIO.—A male portrait, taken quite in front. Worthy of the master both in energy of conception and in the rendering of the forms.

SANDRO BOTTICELLI.—The Virgin adoring the Child, who lies on a cloth among roses. The expression of the Virgin is very noble.

A beautiful picture of a youth, with the, to me, unknown inscription "Antolinez," appears to be the work of an old Florentine master. It approaches nearest to Filippo Lippi.

LORENZO DI CREDI.—1. The Virgin with the Child and St. John. Very mild and pure in feeling, and particularly delicate in the silvery tones of the drapery.

2. The Virgin and Child. A very beautiful picture.

3. St. George. Very noble and refined.

The picture of the Virgin and Child, with St. Joseph, is a school copy from one in the Berlin Museum.

GIOVANNI ANTONIO SOGLIANO.—The Virgin and Child. Decidedly a copy of singular delicacy from his master, Lorenzo di Credi, and not a Leonardo da Vinci, which it is here denominated.

LEONARDO DA VINCI.—The Virgin holding the Child, who is standing: here, without the slightest foundation, attributed to Domenico Ghirlandajo. Pictures like this, which have a resemblance to Lorenzo di Credi, Leonardo's fellow-pupil under Verocchio, but show a purer feeling for beauty, a greater energy, and

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a more profound knowledge, may, I am convinced, be considered to be pictures by Leonardo da Vinci previous to his migration to Milan. The early development of Leonardo's genius is a well-known fact, and before his 31st year, at which time he went to Milan, he must have painted a much larger number of pictures than the few which Vasari mentions, especially as in his well-known letter to Lodovico Sforza he pledges himself to satisfy all demands in painting. Such a declaration from one who was no empty boaster shows that he was completely master of painting, a result not obtained without much practice. Such pictures of course have not that perfection of art as those of his later time, but they have the advantage over those of being finished and completely by the hand of the master.

MARIOTTO ALBERTINELLI.—I am inclined to consider a Virgin and Child, a circular picture, here called a Fra Bartolommeo, as an earlier and inferior work of this master. For Fra Bartolommeo the drawing is too feeble, and the character too secular. The forms, however, especially the profile of St. John, are pleasing; the colouring very clear and warm.

ANDREA DEL SARTO.—A female portrait in a black dress; a beautiful work, and decidedly of his school and time, but too feebly drawn for the master himself.

FRANCESCO UBERTINI.—To this rare master, who partially imitated Andrea del Sarto, I am inclined to ascribe the death of a saint; a picture of delicate art.

ANGELO BRONZINO.—Portrait of a little boy with a dog. One of the children, I believe, of Cosmo I. Duke of Tuscany; treated with great care and animation.

CARLO DOLCE.—St. John the Evangelist. With his usual feeling; particularly warm and clear, and carried out *con amore*.

UMBRIAN-ROMAN SCHOOL.

LO SPAGNA.—The Virgin and Child, here called Francia; but agreeing so much with the altar-piece by Lo Spagna in the middle church of the Duomo at Assisi, that I can only attribute it to him.

I may next mention a beautiful and very remarkable Annunciation, here, without the slightest foundation, called a Perugino, but of which I cannot assign the master, nor even decidedly pronounce it to be of the Italian school. The heads are noble and delicate, the proportions, especially of the angel, too slender; the well-arranged folds show the influence of German art. In the ornate building

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around, which is in a refined renaissance style, appears the Almighty in the act of benediction. Upon a seat is introduced with much significance the Fall, and its consequences, in reliefs in wood. Through an arch a cheerful landscape is seen. The execution is very conscientious.

A male portrait in a black cap, with a landscape background, is an admirably conceived and warmly-toned picture of the period and school of Raphael.

GIULIO ROMANO.—The Corybantes raising a noise with their weapons, in order that Saturn should not hear the cries of the infant Jupiter. Spirited, but very much injured.

FILIPPO LAURI.—Acis and Galatea. A delicate and pretty picture.

CARLO MARATTI.—Portrait of a cardinal. In truth and decision of forms, and careful execution, an admirable picture by him.

CLAUDE LORRAINE.—1. A landscape with a bridge; with a Riposo. In warm evening light. An excellent work of his earlier time, but unfortunately injured.

2. A sunset on the sea appears to be a good picture of his earlier time, but it hangs too high to decide upon.

3. A landscape, with a shepherd and three cows in the foreground. Of his middle period, and a marvellously clear and airy representation of mid-day light.

4. A landscape, with a shepherd blowing the flute. This inscribed picture, also of his middle period, is wonderfully delicate, but injured.

5. The companion picture, a seaport, is completely heavy, brown, and sunk.

6. A seaport, with Apollo and a female figure. An inscribed picture of his later time, which has lost much of its keeping by the now heavy brown tone of the foreground.

GASPAR POUSSIN.—1. A landscape, with two shepherds. Very nobly conceived, and of singular power and freshness of verdure.

2. A small landscape, with a shepherd and a sheep in the foreground. Of an idyllic feeling, and of very careful execution for him.

3. A large and grandly poetic landscape, with a view on to the Campagna of Rome. In front two shepherds conversing.

4. A large landscape, with a sleeping figure in the foreground. Admirably composed, and of singular lightness of tone.

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SCHOOLS OF BOLOGNA AND FERRARA.

FRANCESCO FRANCIA.—1. The Annunciation. Of very peculiar conception. In the sky is the Almighty, with the descending figure of the angel. Opposite to the Virgin is St. Francis. This picture has all the intensity of that religious feeling, and, in the saint, of that ecstatic fervour, so much prized in this painter. Forms, glow of colouring, and mode of execution, all prove that it belongs to the earlier time of the master. In these respects it strongly recalls an inscribed picture dated 1495—the Virgin and Child—which I saw in Lord Dudley's collection in 1835, but is some years later in date.

2. Portrait of Bartholomew Bianchini, exhibited as a Raphael at the British Institution in 1850, but which I immediately recognised for a Francia; not only does the style of art prove this, but it is well known also that this Bianchini was one of Francia's greatest friends and patrons, and celebrated his art in several sonnets.

GIACOMO FRANCIA.—1. The Virgin with the Child in the act of benediction, here attributed to Francesco Francia, but the emptiness of the otherwise beautiful forms proves it to be a pleasing picture by Francia's son Giacomo, in imitation of the father's later manner.

2. The Virgin and the Child, who is holding a bird: of great transparency. Also a work by Giacomo Francia.

GAROFALO.—1. The Martyrdom of St. Stephen. Altarpiece. In such dramatic scenes the master is not happy; the picture is also in his brick-red tones.

2. The Virgin and Joseph adoring the Child; the background of a landscape character. Of his early, hard time.

MAZZOLINO DA FERRARA.—Christ shown to the people; a rich composition, with the Saviour seen above in the background. Dramatically conceived, and with all the glow of colour and melting execution of the master. In very good preservation.

Dosso Dossi.—The Virgin and Child, and St. Joseph, in the clouds; a small, spiritedly conceived picture, of warm and careful execution.

INNOCENZO DA IMOLA.—1. In the centre is the Apostle Paul; at the sides St. Nicholas and St. Blaize: here called a Fra Bartolommeo, but, in my opinion, a moderately good altar-piece by Innocenzo da Imola.

2. I am inclined to say the same of a Virgin and Child, and the

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little St. John with four saints. It bears the inscription "Bagnacavallo."

AGOSTINO CARRACCI.—A really beautiful copy of Titian's Bacchus and Ariadne, in the National Gallery.

ANNIBALE CARRACCI.—1. Polyphemus trying to attract Galatea by the sound of his Pan's pipe; a skilful composition, but differing from that in the Farnese Palace at Rome. Of great energy of drawing and expression, and capitally executed in a powerful brown tone.

2. St. John in the Desert: of thoughtful action and expression, of singular elevation of composition, and carefully executed in a subdued but harmonious tone.

3. A Riposo also belongs to his choicest works.

GUIDO RENI.—1. St. Matthew with the angel. The expression pleasing, the drawing refined, the execution careful in a feeble tone.

2. The Virgin with the sleeping Child; not the same composition which so often occurs, but attractively composed, true in the heads, and tender in treatment.

GUERCINO.—1. An angel giving a honeycomb to an old man and woman. Very powerful and careful in his reddish flesh-tones.

2. Jacob blessing Ephraim and Manasses; a large picture. Well composed, and very careful in his brown-greenish colouring, but darkened in many parts.

3. St. Jerome in passionate action. Showing the impression which the trump of the Day of Judgment makes upon him.

4. St. John the Baptist. In his decided brownish manner; of pleasing character. From Sir Simon Clarke's collection.

LOMBARD SCHOOL.

VINCENZIO CIVERCHIO.—The Virgin and four saints adoring the Child. I am too little acquainted with the master to judge whether the name be correct. The heads have much character; the cast of the draperies is of a noble style, the colouring warm, and the execution careful.

GAUDENZIO FERRARI.—The Virgin holding the Child, with Joseph. The Child is of singular grace. The whole is very attractive, in character, in the light and very transparent tone, and in the careful execution. Here called a Pellegrino da Modena.

BERNARDINO LUINI.—A female head. Of his most refined character.

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ANTONIO BOLTRAFFIO.—The Virgin and Child. A most beautiful picture by this rare master, quite imbued with the spirit of his master Leonardo da Vinci. I know not whose name it bears in this collection.

VENETIAN SCHOOL.

GIOVANNI BELLINI.—1. A Riposo. A picture of his earlier time, of decided realistic but very artless conception, especially in the Child. In front are two partridges. The landscape of the background is beautiful and cheerful.

2. The Virgin holding the Child upon a parapet; on the right St. Peter, of a deep glow of colour; on the left St. Sebastian; in the sky three cherubim. Serious and noble in the characters. In the admirable completion, as in the colouring, we see here, as in the picture in the possession of Sir Charles Eastlake, the decided influence of Antonello da Messina. Inscribed with the name of the master.

BARTOLOMMEO MONTAGNA.—A procession to Calvary. An excellent picture by this rare Vicenza master. Here erroneously called a Mantegna.

GIROLAMO MOCETTO.—To this master, who is well known by his engravings, but very rarely by his paintings, I am inclined to ascribe a Christ, with the Incredulity of St. Thomas, the donor, and his patron saint, St. Francis; here, without the slightest foundation, called a Perugino. It is in feeling, colouring, and execution, an estimable work.

CIMA DA CONEGLIANO.—1. St. Catherine; with the name inscribed full-length; noble and dignified in head and figure, and painted in the artist's best style of colouring and drapery.

2. The Virgin and Child, with a landscape background. Of great tenderness.

GIROLAMO DA SANTA CROCE.—1. The Virgin and Child, and the little St. John; with two male and two female saints in a landscape. Of unusual force of colour for him. In these figures, which are two-thirds the size of life, he appears less to his advantage than in the smaller figures of the next picture.

2. The Resurrection of Christ; very pleasing, with the landscape carefully treated.

The Triumph of Julius Cæsar, chiefly derived from Mantegna's celebrated work; carefully executed in a glowing colour by some Venetian artist with whom I am not acquainted.

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VINCENZO CATENA.—Venus and Cupid in a landscape: here called Giorgione; but, I am decidedly of opinion, an excellent work of this master, who is often mistaken for Giorgione.

GIORGIONE.—The Woman taken in Adultery, surrounded with four men. Although covered with a glass, and placed so high as to permit of no certain opinion, yet the heads, especially that of the woman, with an expression of penitence, and who has her hands crossed, are so noble, the drawing so good, and the warm colouring so deep and full, that the name appears to me rightly given.

PALMA VECCHIO.—1. An idyllic subject. Under a tree is a youth playing the guitar; opposite to him two women with a music-book, one of them looking at him with sympathy. The figure of the other is much defaced by restorations. In the middle-ground is a piece of water; behind this, trees, houses, and hills; and lastly the horizon, with the master's well-known yellow stripe of light. This picture, which is conceived quite in the style of Giorgione, is of peculiar charm and broad masterly treatment.

2. The Virgin and Child, with St. John the Baptist and the Magdalen; here called a Titian, but decidedly a capital work by Palma Vecchio, carefully executed in his finest and fullest golden tones.

GIROLAMO ROMANINO.—The Woman taken in Adultery, before Christ; a rich and beautiful composition, admirably executed in his warmest tones. This distinguished Brescian painter, whose genuine works may be seen in Brescia, Padua, and in Berlin, is often, as here, mistaken for Giorgione—often for Pordenone.

GIROLAMO DA TREVISO.—This picture is a striking instance of the influence of Raphael on some of the painters of the Venetian school. The Virgin Mary, seated on a throne, holds the Child, who is standing, surrounded by several saints, one of whom introduces the donor, who is kneeling. The original arrangement of this composition, which has been so frequently repeated, the beauty of the Virgin and Child, the dignity in the characters of the saints, the animation of the portrait, the clear, warm, brilliant colouring, and the excellence of the impasto, fully justify the praise which Vasari bestows on this master. The great rarity of his works enhances the value of this picture, which is inscribed with his name. On panel, 7 ft. high and 5 ft. wide. It has besides a peculiar interest for England, this artist having been one of the painters whom King Henry VIII. employed at his court. For-

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merly in the church of S. Domenico at Bologna. Vasari mentions it as his best work. From the Solly collection.

TITIAN.—1. Portrait of Pope Paul III., so often met with under the name of Titian. This appears to me one of the few genuine examples.

2. Portrait of a woman, of very artless conception, of about the same time as the portraits of the Duke and Duchess of Urbino in the Uffizii at Florence; painted in a very delicate, but, for Titian, cool tone.

BONIFAZIO.—The Exposure of Romulus and Remus, conceived in the idyllic taste of Giorgione; broadly and lightly sketched, and in a warm, light colouring.

SCHIAVONE.—Venus and Cupid; here called Pordenone, but to my view a very beautiful picture by this master.

I am also reminded of SCHIAVONE, in many respects, by a repetition of the Venus of Titian in the Tribune, which is here also attributed to Titian. But the form of the head is too hard, and the background too heavy and dark in tone, for that master. On the other hand, the greater depth of colour, the stronger shadows, the deep golden hair, and the impasto have much of Schiavone.

GIACOMO BASSANO.—The penitent St. Jerome, carefully treated in his warmest and clearest tones.

PIETRO DELLA VECCHIA.—1 and 2. A male head with plumed bonnet; here called Salvator Rosa, but decidedly the work of this late imitator of Giorgione, to whom another male head also belongs, bearing the name of Giorgione.

LUCATELLI.—A large, and for him excellent landscape, in the taste of Gaspar Poussin.

BERNARDO BELLOTTO.—A very rich architectural view, and another less important picture—both called Canaletto—are good works by this scholar of his.

NEAPOLITAN SCHOOL.

SALVATOR ROSA.—1. A picture bearing the name of "l'umana fragilità" is a thorough specimen of his dark and gloomy mode of thought. A beautiful girl with a child, holding a pen, on which are the following words, "Conceptio culpa, nasci pena, labor vitæ, necesse mori," is held by a frightful skeleton with wings, whose features express a malicious joy. Also, as symbol of the nothingness of all earthly things, a child blowing soap-bubbles, and another setting fire to flax. In the background a terminal figure,

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and some sky with a part of the zodiac. Carefully painted for him, but in a spotty yellow tone.

2. A sea-coast with rocks, on which are three figures; powerful in the foreground, and clear and delicate in the background.

3. Soldiers, or robbers, upon rocks; this appears to be a good picture, but hangs too high.

4. Soldiers at dice; spirited.

SPANISH SCHOOL.

SPAGNOLETTO.—St. Jerome, and an angel blowing the trumpet of the Last Judgment; the composition is etched by him, but the picture, in spite of the masterly and careful execution, is, like many by this master, of a disagreeable effect.

VELASQUEZ.—1. A landscape with a hunt; very masterly, but somewhat dark in the shadows.

2. A sleeping man, a girl pointing to the distance, and a youth with his back turned. This picture, which is of realistic but pleasing conception, admirable drawing, great animation of heads, and masterly execution, with a warmth of tone and fulness of body recalling Michael Angelo da Caravaggio, also bears the name of Velasquez here. It differs, however, much from the specimens of the master which I know, though, not having been at the fountain-head of his works, I withhold any decided opinion.

MURILLO.—Jacob putting the rods into the drinking-troughs of his cattle; a subject often treated by the master, and here quite as a landscape. The realistic figures of Jacob and of a horse have much of Murillo's manner, but the fantastic landscape is in the taste of Judocus Momper.

ZURBARAN.—The head of St. John the Baptist; the noble conception, tone of colour, and style of painting, indicate this painter instead of Velasquez, whose name is here given.

FRENCH SCHOOL.

FRANÇOIS CLOUET, called JANET.—Portrait of a young girl; here called a Holbein, but, in my opinion, one of Janet's most refined works.

NICOLAS POUSSIN.—1. Apollo and Daphne; a picture of his earliest time, which is known by the engraving, but which, excepting the cool reddish flesh-tones of the male figure, has much darkened.

2. Pan kneeling before a nymph; a beautiful composition, and also of his earlier, cool reddish flesh-tones.

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3. Sleeping satyrs and a boy; very spirited, and of the same period.

4. Venus showing Æneas his armour; of his later period. Here the sky is particularly fine.

5. A landscape of very noble composition, but very pale in colour. In front a goat-herd.

LENAIN.—A family; of great truth and animation.

WATTEAU.—A hunting party at a repast; spirited and delicate.

J. VERNET.—View of a harbour; of very insipid tone, but rich in details and careful in execution.

NETHERLANDISH SCHOOL.

EARLY NETHERLANDISH SCHOOL.—The Crucifixion; an interesting picture, of great artistic value.

SCHOOL OF VAN EYCK.—The Virgin holding the Child on a parapet; behind a wall are six saints; on the right the donor kneeling in the door of a church. Of mediocre invention and drawing, but of miniature-like execution.

NETHERLANDISH SCHOOL, 1480-90.—The Mass of St. Gregory. A singularly rich composition of this subject, which was so popular from about 1450. The figures include also the Virgin and Child, twelve saints, the donor, his wife, and several children. By some excellent painter, though rather pale in the flesh-tones, but with no kind of affinity to Meister Wilhelm, whose name the picture bears.

LOWER RHENISH SCHOOL, about 1500.—The Virgin and Child, Joseph, and an adoring king, who has the features of Frederic III. The two other kings were doubtless upon the absent wings of this altar-piece. The heads are dignified and animated, the colours of great depth and fulness, the execution careful; the Child, however, is feeble. In every part the decided influence of the Netherlands is visible.

VAN DER DOES.—This is the name inscribed on the two wings of an altar-piece of the Dutch school, about the date 1460-80, one of which represents Joachim rejected by the priests, and again with the shepherds; the other Joachim and Anna meeting at the Golden gate. This master, who has a singular transparency of colour, shows much affinity with the Gerhardt van Haarlem so praised by Van Mander.

Christ blessing, called a JAN VAN EYCK, is a somewhat later, but interesting picture of the Netherlandish school.

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QUENTIN MATSYS.—A male portrait, inscribed "1531, æt. 19." Very animatedly conceived, but somewhat empty in the forms.

BERNHARD VAN ORLEY.—St. Jerome writing; a genuine and good picture by him.

Here is also a very delicate little picture—the Virgin and Child; the latter reaching his hand into a basket of fruit—by an often recurring contemporary of Bernhard van Orley, but whose name I have not been able to discover.

An Adoration of the Kings, bearing the great names of Hubert and Jan van Eyck, is a moderate work of art, painted at the earliest in 1500, and therefore fully sixty years after the death of Jan van Eyck.

JAN MOSTAERT.—The Adoration of the Kings, exhibited in 1850 at the British Institution, and there also called a Jan van Eyck; but I believe it to be but an average work of Jan Mostaert, who flourished in the beginning of the 16th century.

SIR ANTHONY MORE.—Portrait of the third wife of Philip II., a Portuguese princess. It appears to be a late work of this painter.

ABRAHAM BLOEMART.—An altarpiece with wings; in the centre a Pietà; the Descent into Hell, and the Disciples, on the wings, in the hardest and crudest style of the master. I only mention this as a specimen of the extraordinary caprice displayed in the naming of some of the pictures in this collection. This one bears the great name of Sebastian del Piombo.

JAN BREUGHEL.—A landscape, with the preaching of St. John; a rich and valuable picture of miniature-like execution.

GERARD HONTHORST.—Christ before Pilate; a most remarkable picture for the effect of light for which this master is so distinguished.

RUBENS.—This is the name given to a Sposalizio, which is hung by itself in the finest light. I must own, however, that the heads appear too inanimate, the colouring not sufficiently transparent, and the execution not sufficiently spirited to deserve this great name. A landscape, also attributed to Rubens, with the Baptism of Philip, hangs too high for any opinion.

JORDAENS.—1. The Triumph of Bacchus, with Silenus; a small picture, less vulgar in the heads and forms than is usual with this master in such subjects; also solidly and carefully painted, and very transparent in colouring.

2. The four Fathers of the Church; figures the size of life. A

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well-known composition often recurring in Rubens' pictures, and also here attributed to him; but the harder forms and the peculiar tone of colour are evidences of its being the work of Jordaens.

3. Christ with the Disciples at Emmaus; the heads and forms are singularly elevated for him.

CASPAR DE CRAYER.—Six female figures dancing round a tree; animatedly conceived and carefully executed in a particularly warm tone for him.

REMBRANDT.—1. The angel telling Tobit not to be afraid of the fish. The conception and the heads have something very contradictory; the treatment is too broad.

2. A male portrait; in a subdued golden tone, very carefully executed.

3. Portraits of a man and woman; of great warmth of tone.

VAN DEN ECKHOUT.—The Adoration of the Kings; a rich and spiritedly sketched composition.

NICOLAS MAAS.—Two women conversing; very lively.

TERBURG.—1. A soldier with a pipe, in profile; true and animated.

2. A male portrait; delicate, but somewhat empty.

DAVID VAN TOL.—A girl with a pink. I believe this to be the work of this imitator of Gerard Dow, whose name, however, it bears.

GONZALES COQUES.—1. A family—father, mother, and one daughter standing, another seated with a guitar—and a dog; genuine but injured.

2. A man and a woman, a girl, and a young man with a guitar; an inferior work of the master.

JAN STEEN.—1. A concert in the open air; delicate, clear, and very warm.

2. A rich composition of animated motives; sketchily, but spiritedly treated. Somewhat heavy in general tone, and much retouched in the sky.

ADRIAN VAN OSTADE.—A concert of four persons; very animated in conception, clear, and warm in colour.

TENIERS.—1. An alchemist. The largest example known to me of this often-treated subject by the master; with three laboratories and many accessories; a rich picture of excellent keeping, and of masterly execution in a very delicate silvery tone.

2. Abraham and Melchisedec, in imitation of Rubens; a curiosity of powerful colour, but very coarse in feeling.

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3. The Woman taken in Adultery; a picture skilfully treated in the manner of Tintoretto.

ADRIAN VAN DE VELDE.—His own portrait, half-length figure, life-size; a piece of chalk in his right hand, palette and brush in the left. Of very delicate drawing, especially in the hands, and executed in a warm, though rather heavy tone.

DIRK VAN BERGEN.—A cattle-piece of his best kind, in which he approaches very near his master, Adrian Van de Velde.

NICOLAS BERGHEM.—1. A rich landscape of warm tone, which has lost keeping by the darkening of the hills.

2. A landscape treated in a green tone, unusual with him. The pleasing figures in the foreground, with a peasant woman dancing, are very warm in colour.

CAREL DUJARDIN.—A man with a packhorse, and a very unattractive woman. The treatment of the figures is unusually broad, but the landscape, and especially the sky, beautiful.

JAN BAPTISTA WEENIX.—A sleeping girl and a dog; very warm, clear, and careful.

PHILIP WOUVERMANS.—A religious war with all its terrors; very spirited in the animated groups, and carefully executed, though somewhat spotty; the general tone is also heavy. Inscribed.

ALBERT CUYP.—1. A male portrait; whole-length figure, life-size, in black dress; next him a dog: animatedly conceived, and elegant in position, but the head somewhat too empty; the dog admirable. In the landscape background a town.

2. A boy holding three horses; very powerful, in his first hard manner.

3. Three horsemen—one of them drinking—of the same time.

4. A gentleman pointing with his stick to a fleet; his wife and man-servant with a parasol. The heads are very animated; the flesh-tones in the gentleman very red.

5. David and Abigail; a large picture. The insipid, portrait-like faces show that such subjects were beyond the scope of this great master. But the colouring is clear and the execution careful.

6. A landscape with three horsemen; a good picture in his second manner.

7. A moonlight landscape; cows in the foreground. This appears to be a fine picture, though an unusual subject for him, but is too dirty for an exact opinion.

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THEODOR CAMPHUYSEN.—A large and very admirable cattle-piece; the cattle and style of execution reminding us of Paul Potter, the sunny, clear lighting of Cuyp.

JAN WYNANTS.—A landscape, which looks promising, but hangs too high to permit of an opinion.

JACOB RUYSDAEL.—A landscape, with a waterfall; in the background a high hill; of a singular depth of blue colour for him. It is marvellous what a freshness of morning is expressed in this picture. Inscribed and dated 1636.

ARTUS VAN DER NEER.—1. A moonlight piece; finely felt, but somewhat dark. Inscribed.

2. A landscape by daylight; very light, clear, and attractive. Also inscribed.

VAN DER HEYDEN.—A large and very careful architectural piece, which is, however, much disfigured by the cracks over the whole sky.

BERKHEYDEN.—The view of a Dutch town, with a canal, of very careful execution, I believe to be the work of this master.

DELORME.—Interior of a church; of a transparency and effect approaching de Witt. The figures by LINGELBACH are very skilful.

LINGELBACH.—The courtyard of a country-house, with men and a grey horse. A work which in delicacy of silvery tone and tenderness of touch approaches Asselyn.

WILLIAM VAN DE VELDE.—1. A perfectly calm sea, with strand; in the foreground some boats; further off a ship. Executed in his bright, silky manner.

2. A sea-fight, with a burning ship. Of great truth.

3. A quiet sea, with several vessels. A beautiful picture.

4. A quiet sea, with vessels, from which a cannon is being fired. Clear and delicate.

LUDOLPH BACKHUYSEN.—1. An agitated sea, with various vessels. Of cool tone and tolerably broad treatment.

2. A male portrait, which may be his own. Carefully executed in the taste of Van der Helst's later pictures.

3. A sea-piece, with red figures in the foreground. Of his late cold time.

VAN DE CAPPELLA.—One of his sea-pieces, which on account of their dark shadows are not very attractive.

JAN VAN HUYSUM.—A rich and very careful landscape; in a style of art which this celebrated flower-painter occasionally indulged in.

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JAN VAN OS.—Two capital flower-pieces; in the bright sunny style of Van Huysum.

GERMAN SCHOOL.

ALBERT DURER.—Maximilian I., in red furred garment, and black hat, on which is a golden medallion of the Virgin and Child, holding a pomegranate in his right hand. On the ground the imperial arms, and an inscription in a yellowish-red colour, in which the year of the king's death is given. Of most animated conception and solid painting. Albert Durer alone could have painted grey hair with such exactitude. Unfortunately the flesh-tones have been over-cleaned, and are also retouched.

HOLBEIN.—John Fisher, Bishop of Rochester, in a gay furred dress; the cardinal's hat in his hand, which Pope Clement VII. had sent him. Very great individuality is here given, with a truth and energy such as are seldom met with. Judging from the warm tone and the extraordinary modelling, which in the shadows approach to blackness, this picture may have been painted about 1529. I only saw it at the British Institution in 1851.

LUCAS CRANACH.—The subject of Cupid bewailing the sting of a bee to Venus, so often treated by this master. In the back-ground a stag; in front a very rich coat-of-arms. More animated in motive, and more speaking in expression, than the pictures of this subject which I know. Inscribed with his known dragon and 1537.

GUALDORP GORZIUS.—A portrait, said to be of the Earl of Essex, favourite of Queen Elizabeth, is by this Cologne master, who flourished in the 16th century.

JOHANN ROTHENHAMMER.—The Apostle Paul at Lystra, inscribed 1564, is one of the best pictures I know by this inferior master, which is my reason for noticing it.

ENGLISH SCHOOL.

HOGARTH.—Dice-players; speaking in the heads, animated in motives, but very grey in colouring.

SIR JOSHUA REYNOLDS.—1. Portrait of a lady resting on her arm; easy in motive, refined in expression, but pale in colour.

2. The infant Hercules strangling the serpent Juno had sent to destroy him. Mannered in motive, empty in forms, sulphur-yellow in colour, and black in the shadows.

GAINSBOROUGH.—The Market-cart. A similar subject to that

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of the picture in the National Gallery, but composed differently, and not inferior in glow of colour.

WILSON.—1. A large and very rich landscape, in the taste of Claude; in front girls bathing. Poetically conceived, and in a powerful and clear tone. Very carefully executed.

2. An example of the landscape with Niobe and her children. Of particular beauty, and with various changes in the figures.

BONNINGTON.—A sea-shore, with a cart upon it. A real marvel of keeping and transparency in the rendering of the misty atmosphere.

SIR CHARLES EASTLAKE.—View of the group of buildings of the Erechtheum, the Padroseum, &c. The sunny lighting is admirably rendered in a delicate execution of solid body.

SIDNEY COOPER.—Cows, in warm evening light, in the taste of Cuyp. True in forms, and carefully executed in a clear tone.

NASMYTH.—1 and 2. A view of Windsor Castle. Well conceived, and spiritedly and carefully executed in the taste of Ruysdael. Inscribed, and dated 1830. Also the companion picture, a wood-scene, is of similar, though not quite equal merit.

MÜLLER.—Some landscapes of considerable artistic value.

HOOK.—A Venetian scene, with musicians in a gondola. A young lady is bending down to present a rose to a young man. The animated motive, the light keeping, which is only disturbed in some parts by too gaudy a colouring, render this careful picture very attractive. Inscribed, and dated 1850.

Besides these, there are many other pictures of great merit of the English school, which I have no space to enumerate.

Lord Northwick possesses admirable objects also in other styles of art; for instance, a case containing miniatures, of which he has a rich collection: some of them are of great beauty, and, above all, a man's head by HOLBEIN. Also a fine collection of enamels, in which many well-known pictures are faithfully rendered.

Other cases contain engraved gems, stones, with some beautiful antique cameos in sardonyx; for instance, a Triumph of Bacchus, and a Venus Victrix.

His Lordship has also a collection of antique Sicilian coins; the specimens are of rare beauty.

Finally, the mansion and garden are decorated with a large number of statues, statuettes, and busts, in marble and bronze, among which are casts of various celebrated antique statues; for

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instance, the Diana of Gabii. The elegant furniture in the rooms corresponds with the higher decorations of art, and the freshness and cleanliness with which everything is preserved increase the agreeable effect.

In Northwick Park, near Morton-in-the-Marsh, another seat belonging to this nobleman, many hundred pictures are also to be seen, comprising much that is interesting; but as I understood that the principal specimens had been gathered together in Thirlestaine Hall, and an expedition to Northwick Park would have occupied much time, I was obliged to give it up.

WARWICK CASTLE.

I must not attempt to give any description of the beauties and glories of this feudal pile, to which it would assuredly be difficult to find a rival, at all events in the same well-kept state of preservation. The masses of ivy that envelop the walls and towers add greatly to the picturesqueness of the effect, while at the same time they give the pleasing assurance that the necessity for warlike defence has long passed away, and has been succeeded by those happy times of true cultivation and comfort, in which such long-descended monuments of the past are preserved and kept up with a reverence due to their history and antiquity. Through the kind intervention of some powerful friends in 1835, I was fortunately enabled to see the castle and its contents with perfect ease. I first inspected the grand and beautiful hall, which had been recently repaired and appropriately adorned with weapons and armour of various descriptions. In two suites of apartments on both sides of this hall are arranged a collection of choice pictures, which I proceed to describe in the order in which I saw them.

VANDYCK.—1. Portrait of a young man, of a very marked character, with mustachios and curly hair. To the knees. This spirited and animated picture, of the early time of the artist, with somewhat cool reddish tones in the lights, and blackish shadows, is here ascribed to Velasquez.

DE LORME.—The interior of a church by candlelight. A large picture by this rare painter of architecture, in which the perspective and light and shade are very masterly. Inscribed 1645.

SALVATOR ROSA.—1. Two robbers under large trees. Very spirited.

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2. Democritus; the same, on a small scale, as the large picture in the Grosvenor Gallery. Well executed, and very clear.

RAPHAEL.—The picture of Joanna of Aragon, so highly extolled by the author of the 'Letters of a German Prince' in his admirable description of Warwick Castle. I also thought the head more delicate, animated, and warmer in tone, than in any of the other examples known to me, that in the Louvre not excepted, and the execution is throughout very careful. Still, however, the vacant look of the eyes, the rather careless treatment of the accessories, and the very dark background, lead me to doubt its being the original by Raphael mentioned by Vasari.

RUBENS.—1. The portrait of the celebrated collector and amateur Thomas Howard Earl of Arundel, to the knees; in armour, with a baton in his right hand, and his helmet on a table behind him. This picture proves what Rubens was able to do when he exerted all his powers. The very nobly-conceived and finely-drawn head is in the most glowing, deep tone, the impasto masterly, and the brilliant armour painted with astonishing force.

2. Portrait of the Marquis of Spinola, the celebrated general of Philip II. in the Netherlands, with a baton: to the knees. In many respects it differs from Rubens, yet it is executed with a refined feeling for nature, in a bright, delicate golden tone.

VANDYCK.—2. The wife of Frans Snyders, in a white cap and a broad ruff. The handsome face is painted in his earlier style, with great simplicity of feeling, in a very clear tone, resembling that of Rubens. Formerly in the Orleans Gallery.

3. Lady Brooke, of the family of the present Earls of Warwick. She is sitting in an arm-chair, in a black silk dress, richly adorned with jewels, and is seen nearly in profile. At her side is her young son, in a red silk flowered dress; at her feet a greyhound. Figures the size of life. An uncommonly careful picture, extremely elegant, about the middle time of his residence in England.

4. Henrietta Maria, Queen of Charles I., whole-length, the size of life. In an orange silk dress, ornamented with jewellery, standing in an easy attitude with her hands folded. This portrait, most delicately executed in a silvery tone, is one of the most beautiful that Vandyck painted of that queen.

5. A portrait, said to be that of the Duke of Alba: to the knees, in a silk dress with a black pattern, and a black pelisse. Inscribed 1630. This picture is perhaps of the master's best

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period, combining, with the elevation of conception and simplicity of form which he acquired in Italy, a masterly execution, in a bright, clear, golden tone. The hands, especially the left, are of extreme delicacy. It cannot, however, be the Duke of Alba, who died in 1582. I trace much resemblance in the features with Vandyck's portrait of the Earl of Arundel, in Stafford House.

6. King Charles I.; to the knees. In his left hand a glove, leaning with the right upon a table. The lights very bright, the shadows of a reddish tone, the painting very mellow. Yet I doubt the originality.

7. David Ryckaert, the painter, sitting in an arm-chair, with a fur cap on his head, in a dress trimmed with fur. The face, with very marked features and large mustachios, is most carefully painted, with extraordinary truth of nature, and in a very warm, clear tone, resembling that of the light pictures by Rembrandt.

TITIAN.—1. Portrait of Macchiavelli. I could not recognise in this picture either the conception and execution of Titian, or the features of Macchiavelli; but the young man whom it represents has a very sensible countenance, and the painting indicates a great master, whose style much resembles that of GIOVANNI BATTISTA MORONI, of Bergamo. On a label are the words "Deo, Patriæ, Tibi."

DOBSON.—A portrait in armour; half-length. A carefully executed picture by this eminent English painter.

VANDYCK.—8. Bust-picture of Antonio de Zuniga and Davila, Marquis of Mirabella. This carefully executed picture was probably painted by Vandyck in Venice; for it is in a golden tone, nearly akin to Titian, only rather more subdued.

9. Portrait of Robert Rich, Earl of Warwick; whole-length, the size of life. He is dressed in magnificent armour, leaning with his right arm on a pedestal, with a baton in his hand. Inscribed 1632. A capital picture, carefully painted in the warm yellowish flesh-tones which were peculiar to Vandyck at the commencement of his residence in England.

MURILLO.—A boy, laughing, pointing at the spectator. Painted with great spirit and humour, in a full light, in his clear reddish tone. The hand is admirably foreshortened, the background light.

RUBENS.—3. Ignatius Loyola; whole-length, larger than life, dressed in a splendid scarlet chasuble, embroidered with gold. He

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stands, looking up to heaven, as if praying for the prosperity of his order, the rules of which are in a book which he holds in his hand. More severe in the forms than usual. Very carefully executed in an admirable broad treatment, and in full light, in a clear full golden tone. This picture has a most striking effect. Formerly in the Jesuits' College at Antwerp.

TITIAN.—2. Margaret of Parma; whole-length, the size of life, in a white dress. The conception and colouring rather indicate a fine work by Paul Veronese.

FEDERIGO ZUCCHERO.—Queen Elizabeth's Earl of Essex in profile. A delicate picture, in a very light tone. Excessive confidence and self-complacency are expressed in these features.

The following pictures are in the charming apartment of the Countess of Warwick, at the right end of the castle, from which there is a fine bird's-eye view of the Avon, which flows at the back of the castle. The ruins of a stone bridge, with a luxuriant vegetation, comprising the finest cedars, have a most pleasing effect.

HOLBEIN.—King Henry VIII. To the knees, the size of life; full front. The square face is so fat that the several parts are quite indistinct. There is in these features a brutal egotism, an obstinacy, and a harshness of feeling, such as I have never yet seen in any human countenance. In the eyes, too, there is the suspicious watchfulness of a wild beast, so that I became quite uncomfortable from looking at it a long time; for the picture, a masterpiece of Holbein, is as true in the smallest details as if the king himself stood before you. In the very splendid dress much gold is employed. The under-sleeves are of gold, with brown shadows; the hands most strikingly true to nature; in the left he has a cane, and in the right a pair of gloves; on his head a small cap. The background is bright green. The want of simplicity of the forms, the little rounding of the whole, notwithstanding the wonderful modelling of all the details, the brownish red local tone of the flesh, the grey of the shadows, and the very light general effect, show this picture to be a transition from the second to the third manner of Holbein, and that it may have been painted about 1530.

Several other pictures, here ascribed to Holbein, are, in my opinion, either copies, or have nothing in common with him.

TENIERS.—A guard-room. In the foreground two smokers and various arms; further back six men at cards. In spirit and

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execution, impasto, and charmingly cool harmony, one of the finest pictures of the master of this kind.

ANNIBALE CARRACCI.—A Pietà with angels by torchlight. A small cabinet picture, the composition of which is very noble and dramatic, and the execution very careful.

PETER NEEFS.—1 and 2. Two architectural pictures—St. Peter in prison, and his deliverance from it—distinguished by clearness and sharp and delicate treatment.

SALVATOR ROSA.—An old man under a tree, and a hermit by a piece of water, are delicate pictures of a light tone.

In other apartments, not usually shown to the public, I particularly noticed the following:—

GIOVANNI BATTISTA MORONI.—Portrait of a man; very finely painted.

WALKER.—Portrait of Oliver Cromwell. Promises much, but hangs in too bad a light.

CANALETTO.—The Doge's Palace, with numerous figures assembled to witness the ceremony of the marriage of the Doge with the Adriatic. In size, power, and depth of colouring, richness, and careful execution, one of the finest works of the master.

SIR JOSHUA REYNOLDS.—A schoolboy; half-length figure. Exquisite in the truth of the expression, and in warmth and clearness of tone approaching Rembrandt.

The portrait of Shakspeare, though without a genealogy, was exceedingly interesting to me; it seems more worthy of this great poet than any that I have hitherto seen, and therefore deserving the attention of all those who have at their command the critical literature relative to the portraits of the poet, and the comparative examination of those extant. He is here represented younger than usual, and with more delicate features, but with the mustachios and pointed beard. The whole conception is very peculiar. Seated behind a table covered with a white cloth, in a red chair with a high back, he is on the point of writing; looking up as if reflecting; for, although his eye is directed towards the spectator, his mind is evidently fixed on his subject. The expression of the head is remarkably refined and spirited: he is dressed in black, with white lace ruff and ruffles. The local tone of the flesh is reddish, the execution careful. The whole work bespeaks a clever painter, and it seems to me to be decidedly an original portrait. The ground is black.

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Here are several antique busts which I cannot pass over in silence.

Scipio Africanus, above the size of life; very characteristic, especially the mouth: of fine workmanship. The nose and ears are new.

Augustus, rather colossal, at the age of about fifty years, beautifully executed in Parian marble. The neck and hair particularly good. The whole in capital preservation.

Trajan; a fine work, of Carrara marble. Nose and ears restored.

Hercules, colossal; of very noble character and excellent sculpture. The nose, beard, and back of the head new.

In a sarcophagus, with the constantly recurring fable of Diana and Endymion, I was pleased with the graceful motives which, even in the decline of the arts, were retained on many monuments of antiquity; for the lions' heads, the oval form of the sarcophagus, and the style of the workmanship, indicate a very late period. The surface is much injured.

A relief in wood, from the celebrated Battle of the Amazons by Rubens, in the Munich Gallery, is very remarkable. It is the size of the original, and, without doubt, executed at an early period in the Netherlands, where this art was practised in the seventeenth century with extraordinary skill.

A cabinet contains a moderately large, though excellent collection of Limousin enamels. Four plates represent the history of Psyche, from the well-known engravings of the Master with the Die, from Raphael's compositions. The workmanship is exceedingly beautiful. The same may be said of a dish, with the Feast of the Gods, from a part of the celebrated fresco by Raphael in the Farnesina. The Gathering of the Manna, on another dish, also after Raphael, exceeds in beauty, freedom, and skill, all that I have ever seen of this kind.

One dish of uncommon size has a very rich poetical composition of the Rape of Europa, though the workmanship is less delicate.

Several vessels, tankards, &c., have in the highest degree that elegance of form, and that delicate taste in the ornaments, which are so justly admired in the so-called epoch of the renaissance in France.

The collection of arms contains much that is interesting, especially a complete series of ancient bows, a weapon in the use of which the English had attained such skill in the fourteenth century as to give them great advantage in their wars with France.

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Beautiful vessels, and fine specimens of Derbyshire spar, indicate the vicinity of that county. A rock crystal of extraordinary size combines with the rarest whiteness the greatest clearness and purity.

In conclusion I must mention a slab, with Florentine mosaic, which is perhaps unequalled in the richness and beauty of workmanship. It was lately purchased of the Grimani family in Venice, and is adorned with their arms.

After seeing everything in the Castle, I ascended two of the towers, from which there are fine views of the Castle, of the city of Warwick, of the garden, and of the magnificently-wooded park. I was now desirous of seeing the celebrated Warwick vase, of which there are so many large and small copies in Berlin. It is very near the Castle, and stands in the centre of a conservatory, on a tolerably high pedestal. The effect of this vase, which is executed in the finest white marble, and is 6 ft. 11 in. in diameter, is very astonishing. In magnitude, form, and beauty of workmanship, it is the most remarkable vessel of antiquity which we possess, in which the ancients used to mix their wine. It is accordingly very appropriately adorned with spirited Bacchanalian masks, and the handles have the appearance of large branches of vine growing out of the vase, and surrounding it with their foliage. The delicacy of this foliage, and the whole style of the workmanship, indicate that this vase may have been only an antique copy from a similar vessel in bronze, which was probably highly celebrated. It was found in Adrian's villa at Tivoli, and came into the possession of Sir William Hamilton, who presented it to the Earl of Warwick. Except some of the masks, which have needed considerable repair, it is in good preservation. The present Earl appears duly to appreciate the happiness of possessing this noble work; for, as the steward told me, the family often drink tea in this conservatory.

A long walk through the noble park was grateful and refreshing after the enjoyment of so many works of art; the eye being enlivened by the bright green of the trees, while the inequalities of the ground afforded the most varied views of the gigantic castle, which towered above the wood, and was often happily grouped with the elegant steeple of St. Mary's church. Cattle and game animated the middle distance; many pheasants and partridges, which flew about quite close by me, plainly indicated that they had been long undisturbed by the sportsman.

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I next proceeded to the church of St. Mary's, where, in the elegant and rich Gothic chapel of Richard Beauchamp, Earl of Warwick, who died in the year 1439, I examined the monument of that personage. His figure, larger than life, chased in bronze, lies on a stone sarcophagus, which is adorned with many small statues of saints, of the same metal. Its value, as a work of art, is but small.

In the same chapel is a monument of the celebrated Earl of Leicester; coloured effigies of both himself and his lady lie at full length beneath a considerable canopy in the Italian taste. In the same style, though rather more simple, is the monument of the celebrated Fulke Greville, Lord Brooke, the friend of Sir Philip Sydney, the first of the family of the present Earl of Warwick.

COMBE ABBEY.

Willingly would I have paid a visit to Combe Abbey, the seat of Lord Craven; but after my experience at Wentworth House and Belvoir Castle, I felt that his Lordship's assurance that he would write to the housekeeper was not enough to warrant my undertaking the visit. I am therefore glad to be able to give a report of the best pictures, for which I am indebted to the kindness of Lady Theresa Lewis and Mr. Peter Cunningham.

VAN SOMER.—Whole-length portraits of James I., Anne of Denmark, and Prince Henry, bequeathed to the first Earl of Craven by the Queen of Bohemia.

MIREVELT.—A collection of portraits.

HONTHORST.—Very many examples, including Queen of Bohemia, King of Bohemia, Charles I., engraved in Lodge, Prince Rupert, all full-lengths; and a head of the painter himself.

VANDYCK.—Portraits of Prince Maurice and Prince Rupert; Princess of Orange; First Earl of Craven; Duke of Richmond, with dog; he is in black with white stockings; one of the finest of the many repetitions of this picture.

DOBSON.—Portrait of Charles II.

TWO CANALETTOS.

LUCAS CRANACH.—The Elector George of Saxony surrounded by the Reformers Luther, Melanchthon, Zuinglius, Œcolampadius, &c.

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The pictures in the possession of Mrs. Fairholme, of Leamington, are doubtless worthy attention. Unfortunately my engagements in London, in 1851, prevented my availing myself of an invitation from this lady.

HADZOR.

Having been most kindly invited by Mr. Howard Galton, an earnest lover of art, to visit him at his country seat, Hadzor, near Droitwich, I was glad to avail myself of an opportunity in the year 1850. I received the most friendly reception from Mr. Galton, his lady, and their son, an officer on leave of absence, and found myself among such congenial minds that I immediately felt myself at ease and happy. After a hasty view of the pictures, which are scattered in almost every apartment of the comfortable house, I accompanied Mrs. Galton in a walk which led from a pretty conservatory under fine trees, and through agreeably broken ground, till a sight met my eye which was as novel as it was pleasing to me. Mr. Galton, another gentleman, and the two Misses Bearcroft, were engaged with bow and arrow, shooting at a target sixty yards distant. The eagerness of the aim, the animated and rapid actions, especially in the ladies, was a graceful and most interesting sight, such as the stiff manners of our German social forms scarcely offer. As I was assured that archery was very usually practised at this season in many parts of England, I could not help reflecting how deeply the taste for such exercises, which had proved so fatal to the French in many a battle in the 14th and 15th centuries, must be planted in the nation, that it could survive all purposes of war for more than three centuries.

I now proceed to consider the pictures in the order in which they occur in the rooms.

DINING-ROOM.

SIR JOSHUA REYNOLDS.—1. The Duke and Duchess of Hamilton on horseback; her face is overshadowed by her hat. Of animated conception, and carefully executed in a warm tone.

SOLOMON RUYSDAEL.—A landscape with cows in the foreground, a group of trees in the middle-ground, and a village behind; unusually beautiful for him, and in power of colour and excellence of execution approaching his brother.

ALBERT CUYP.—1. Two horsemen on a grey and a brown

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horse; a third swimming two horses; careful and clear, of his best time.

2. A man with a horse and a dog is of a similar quality.

ROUTBOUT.—A landscape, with water, an oak, and a windmill. This is a careful picture, of clear colouring, by this clever painter, who is alternately taken for Ruysdael and for Hobbema.

JAN DAVID DE HEEM.—Two small fruit-pieces, of great beauty.

VELASQUEZ.—The Infant Don Ferdinand, brother of Philip II., on horseback. I do not venture to pronounce on this picture, but for the master assigned it appears in many parts too heavy in tone.

GONZALES COQUES.—Portraits of a man and his wife; very animated, but in an unusually cool tone for him.

LINGELBACH.—1. A hay-waggon in a landscape, quite in the taste of Wouvermans, and approaching very near him in delicacy of touch, but heavier in tone, and somewhat cruder.

COLLINS.—A sea-coast scene with a grey horse; vessels on the water. Poetically conceived, and of powerful tone in a warm light.

VAN DEN ECKHOUT.—A male portrait.

DIRK VAN DELEN.—A party at a meal in a large saloon. Inscribed. Delicately and clearly carried out, in a silvery tone.

SIR JOSHUA REYNOLDS.—2. His own portrait, in youthful years. Very animated.

LIBRARY.

JAN LE DUC.—A room with three grown-up people, three children, and a dog; very true and careful.

DOBSON.—Portrait of Milton; animated and careful.

FREDERICK MOUCHERON.—1. A large and careful landscape, with pretty figures by LINGELBACH.

SALOON.

NICOLAS MAAS.—A mother, with her child on her lap, and another woman; half-length figures, life-size; singularly fresh and artless in conception, and of great power of colour.

ERASMUS QUELLINUS.—The Flight into Egypt; varied from the same subject by his master Rubens, at Blenheim.

MIREVELDT.—A male portrait; clear and careful.

In this apartment there are also two statues in marble, which Mr. Galton brought from Italy; namely—

FINELLI.—Psyche seeking to pacify the offended Cupid; a group of pleasing motive, and well carried out.

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WYATT.—The infant Bacchus, with a bunch of grapes, which he is holding joyfully up. Naturally and animatedly conceived, and of soft, delicate execution.

BARTOLINI.—A very careful copy from the Venus de' Medici.

DRAWING-ROOM.

PIETRO FRANCESCO MOLA.—The Flight into Egypt, in a very poetical landscape, reminding us, in some parts, of Gaspar Poussin, and in others of Salvator Rosa.

DUCHATEL.—A numerous party of peasants, in which he approaches very near his master Teniers.

AGOSTINO TASSI.—A landscape, in which the master of Claude may be easily recognised; though of course the tone is far heavier. The pleasing figures are by JAN MIEL.

TENIERS.—A landscape, with rustics dancing; lightly and spiritedly treated.

MYTENS.—A female portrait, with a guitar; clear and careful.

HENRIK MOMMERS.—Two landscapes, with figures. Good specimens.

FREDERIC MOUCHERON.—2. A very happily composed and delicately executed landscape, with figures by ADRIAN VAN DE VELDE; somewhat injured. Inscribed.

DE HEUSCH.—A pretty and transparent landscape, with figures by LINGELBACH. Inscribed.

JAN BAPTISTA WEENIX.—1. A seated party, of animated heads and motives; broadly and thoroughly executed. Inscribed.

BEERESTRAATEN.—A town in winter, with ice; a rich, true, clear, and careful picture.

PETER DE HOOGE.—A man and woman looking at a dog; also a maid with a child; a clear sunlight falls on the figures, and in the inner space. Of unusual transparency; the picture, which is of tolerable size, is inscribed with his monogram.

LAHIRE.—A landscape with a Riposo; very clear and careful.

BONAVENTURA PETERS.—An agitated sea; a good picture.

JAN VAN GOYEN.—A quiet sea; also a good picture.

VANDYCK.—Fragment of a large picture of the family de Wael. The flesh-tints are delicate and warm; the collar and dress by another hand.

VAN DER DOES.—Sheep and goats; unusually refined and clear; with his monogram.

This room is also occupied by various sculptures, as, for instance,

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Thorwaldsen's reliefs of Anacreon and Cupid, Bacchus and Cupid, a Bacchante with a small satyr, Pan and Olympus, Venus and Cupid kissing; also a Venus, and a Muse crowned with vine-leaves. By the well-known sculptor GOTT, in Rome, are a grey-hound and two smaller dogs, on a small scale; very true, and carefully executed in marble.

MRS. GALTON'S SITTING-ROOM.

WATERLOO.—A richly-wooded landscape, with water and a blue distance, with pleasing figures by LINGELBACH, and much of Ruysdael's colouring in the verdure and in the sky. The execution is so careful as to be almost disagreeable, especially in the trees. Inscribed "A. W." The pictures by this artist, who is known for his masterly etchings, are very rare.

BERGHEM.—A landscape with numerous animals; a careful picture, but dark in the foreground, and of the later and less esteemed time of the master.

GREUZE.—A guitar-player tuning his instrument; animatedly conceived and carefully treated.

DE VRIES.—A landscape with a village.

DECKER.—A landscape with a bridge. These are both pretty pictures by these clever pupils of Jacob Ruysdael.

JAN BAPTISTA WEENIX.—2. A girl with a dog; very warm and careful.

BRECKLENKAMPF.—A man and woman at a meal; a good picture by him.

PYNACKER.—A landscape, with a herd of cattle taking fright at a storm; very dramatic, but cold in colour.

SIR JOSHUA REYNOLDS.—3. A landscape—the first I have seen by him—in which he has successfully aimed at the poetic conception of Poussin. The trees show, however, that he was little versed in such execution.

SIR DAVID WILKIE.—Spirited sketch for his "Village Politicians."

LINGELBACH.—2. A horseman and another figure on a road. Clear and delicate.

REGEMORTER.—The sign of Jan Steen's tavern is being taken down, at which the wife is crying. True in motives and carefully treated. Inscribed and dated 1828.

THEODOR VAN TULDEN.—A battle of the Amazons, in which he has introduced many of the motives from his master Rubens'

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picture in the gallery at Munich, which he had engraved. Of greater animation and warmth of colour, and more feeling in the heads, than in his later and more French manner.

DIRK VAN DELEN.—Interior of a Jesuit church; a large, very powerful, clear, and careful picture.

PETER NASON.—Portrait of an old lady, to the knees; the truth and admirable execution show how capital were the Dutch painters, even of the second class, in the 17th century.

JAN MIENZE MOLENAER.—A man and woman in conversation; half-length figures, life-size. Full of humour, and particularly powerful in colour, in this unusual scale for him.

REMIGIUS ZEEMAN.—A sea-coast; a picture of merit, but not worthy of the name of Dubbels, which it here bears.

JAN STEEN.—The Wooing. Of very animated motives, and painted in an harmonious but subdued tone.

JOACHIM WYTEWAEL.—A Feast of the Gods; an inscribed and very rich picture by this mannered painter, who is famed for the most delicate and miniature-like execution.

CASPAR NETSCHER.—Portrait of a stout lady; a very carefully executed picture of his later time.

HAM COURT.

As I had expressed the wish to see the collection of Mr. Martin, at his seat, Ham Court, also in the county of Worcestershire, I found my kind host, Mr. Galton, immediately ready to drive me there, though the distance was above twenty miles. With his admirable equipage the distance was soon traversed, in spite of rainy weather. The chief beauty of Ham Court consists in the glorious trees in the park. The pictures are in different rooms of the otherwise simple house. The following three pictures, which I had seen in the British Institution of this year, had made me very eager to visit the collection; they are, however, by far the best pictures belonging to it.

ALBERT CUYP.—A large landscape with hills, with a man watering his horse. In composition, style of lighting, spirited execution, and admirable body, this is one of Cuyp's best works of his best time.

JAN BOTH.—A landscape of tolerable size; finely and poetically composed, rich in details, of singular power, transparency, and freshness of colouring, and of admirable touch.

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SALVATOR ROSA.—A landscape, with the angel and Tobit, belongs, in its glowing sultriness of tone and in the energy of the solid treatment, to his best works.

RUBENS.—The very spirited sketch for the splendid altar-piece formerly in a church near Brussels, now in the Belvedere at Vienna, with the Virgin surrounded with four female saints, giving the casula to St. Ildefonso, and with the Infanta Isabella, and her husband the Archduke Albert of Austria, on the wings.

HOLBEIN.—Portrait of a man in the attitude of prayer, half life-size; of rare truth and conception, and, judging from the pure golden tone, probably executed in the first part of his stay in England.

VANDYCK.—The portrait of Rubens, admirably executed in chiaroscuro, known by the engraving.

JAN WYNANTS.—An inscribed landscape, in the grey tone of his later period.

DAVID VINCKEBOOM.—A pleasing landscape, here erroneously ascribed to Jan Breughel.

VAN DEN ECKHOUT.—A genuine and good work, though the subject is not clear to me.

WILDENS.—A pleasing landscape, in which he has introduced the fine composition of the Boar Hunt, by his master Rubens, in the Dresden Gallery, a repetition of which was also in the collection of the late King of Holland.

GASPAR POUSSIN.—A finely-composed landscape, with a shepherd and two dogs in the foreground. The colours much sunk.

SIMON DE VLIEGER.—1. An agitated sea, of very warm tone.

GASPAR POUSSIN.—View of Tivoli, with the Temple of the Sibyl; in a cart drawn by oxen are two women; a small, very poetical, and careful picture.

IL CAVALIERE D'ARPINO.—The sketch for his large battle-piece in the Capitol.

PIETRO DELLA VECCHIA.—St. Roch supporting the plague-stricken; a good picture for the master.

JACOB RUYSDAEL.—A pleasing landscape, with a waterfall.

TENIERS.—The hermits, St. Paul and St. Anthony, in a landscape. Though broadly and sketchily treated, it is yet very attractive for those cool tones which distinguished his works from 1640 to 1650.

VALENTIN.—The cloth stained with Joseph's blood being shown to Jacob; a careful and warmly-coloured picture, in his bold, well-known realistic style.

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VAN DER MEULEN.—1 and 2. Two of his usual pictures.

SIMON DE VLIEGER.—2. A storm at sea; looks promising, but hangs too high for an opinion.

EGIDIUS VAN TILBORG.—Soldiers playing cards; animated in the heads, and carefully executed, though unusually dark for him.

PIETRO FRANCESCO MOLA.—1. The preaching of St. John. The red tone of the flesh interrupts the harmony.

2. A pleasing landscape with a monk in white.

WORCESTER.

On our return from Ham Court we stopped at Worcester, where Mr. Galton took part in an archery meeting from a neighbouring county. I employed the time in visiting the stately and remarkable cathedral. This is a transition building from the Norman to the early English style. Unfortunately the perspective effect of the interior, which, as the edifice is long, would be very fine, is interrupted by an organ placed in the centre at the entrance to the choir. A gallery running round the nave is of very rich tracery. The transepts are of unusual breadth. Notwithstanding the pointed style of the arches and windows, the separate details have quite the forms of Norman architecture; nay, in one of the doors, and in the adjoining cloister, the arches are even still circular. In the large square tower only is the structure of the windows of the pure Gothic forms of the early English style. A small chapel in the choir, of the time of Henry VIII., containing the sarcophagus with the remains of his brother Prince Arthur, is a very elegant specimen of the latest perpendicular style. The sculptures in it are of very moderate merit, and much defaced. Other monuments are also in this cathedral, with those recumbent figures which prevailed from the 12th to the 14th century: among them is that of King John, which, however, could not have been executed till the latter half of the 14th century. They are all, however, of mediocre workmanship. One form of monument struck me as new, namely, the figure of the deceased kneeling in a recess of the wall. Here are, for instance, six statues, kneeling in couples, one behind the other; the consequence of which is that the second row is only partially seen. In the monument to Bishop Hough, by Roubillac, most picturesquely conceived, like all his works, I was particularly struck with the intellectual head. The monument to a lady, by Chantrey, on the

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other hand, is, with the exception of her upraised head, feeble, and the drapery without style; the closely imitated mattrass perfectly genre in style.

Another drive, on the following day, made me acquainted with Westwood Park, the seat of Sir John Pakington, and formerly that of Addison's Sir Roger de Coverley, a building which I surveyed with the most lively interest. It stands freely on an eminence, and is built of brick, and is one of the best preserved and most peculiar specimens of Queen Elizabeth's time. It is surrounded with a castellated wall, with four graceful towers, through which a very beautiful gateway leads to the mansion. The interior is remarkable for the peculiar and ornamental staircase; the hall is of great magnificence.

Most willingly would I have extended my visits to Middlehall, the seat of Sir Thomas Philipps, who possesses a valuable collection of MSS., with some interesting miniatures. But this gentleman was absent at the time, which was the more to be regretted on my part, as other engagements had before prevented my accepting two most kind invitations from Sir Thomas.

I was indebted to Mr. Galton for the mention of the following seats in this county containing pictures:—

Hagley, the seat of Lord Lyttelton. Here, I am told, are some fair contemporary copies after VANDYCK; including one fine original of Queen Henrietta Maria; a fine SIR PETER LELY of Viscount Brouncker; a good portrait of Sir Thomas Lyttelton, by VAN SOMER; a clever old copy of the Misers, by QUENTIN MATSYS, at Windsor; a very interesting portrait of Pope with his dog Bounce, by RICHARDSON; and heads of Thomson, and other authors, the former by AIKMAN.

Hindlip, seat of Viscount Southwell.

Hewell, seat of the Honourable Robert Clive, containing a picture with the figures by RUBENS, and the game and fruit by SNYDERS.

Perdiswell, seat of Sir Offley Wakeman, Bart.

Marbury Hall, near Droitwich, seat of Smith Barry, Esq., containing antique sculpture and paintings. Among the former, to which I have already alluded in the first volume, is a statue of Antinous, and a marble vase with Adonis presented to Proserpine, in relief, which are said to be very remarkable. I greatly regretted not being able to visit this seat.

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LETTER XXVII.

Birmingham: Copy of Warwick Vase. — Wolverhampton. — Liverpool: St. George's Hall — Cemetery — Town Hall — Royal Institution — Collection of pictures — Collection of casts — Pictures belonging to Mr. Naylor. — Ince, seat of Mr. Blundell Weld: Collection of antique sculpture; pictures, miscellaneous schools. — Lowther Castle, seat of Earl of Lonsdale: Collection of pictures, miscellaneous schools.

ON my first visit to England, in 1835, I extolled the rapidity and excellence of the public vehicles which conveyed me from one part of the country to another. Mail-coach travelling in England, with its magnificent horses, fine roads, and the perpetual variety of beautiful objects seen from the outside, was a positive luxury, to which no diligence or Eilwagen offered the slightest analogy. Rapidity, however, is now the order of the day; and let us hope that the numbers who profess to save time by a railway pace in everything will be able to give a good account of the surplus thus acquired. I, at all events, was very grateful for the speed at which I found myself transported from Worcester to Birmingham. I here devoted the surplus time I may be said to have gained, in visiting the show-rooms of some of the principal manufacturers. The prodigious variety of useful and admirably executed articles in steel, silver, and other metals, would well merit description; my limits, however, allow me to mention only the copy of the Warwick Vase, at the rooms of Mr. Thomassin, here executed in bronze, the size of the original, and placed in an apartment by itself. The general effect is extraordinary; and the appearance of the handles confirmed me in my conjecture that the antique original must also have been of bronze. A closer examination of the details convinced me, however, that the highest perfection of mechanical skill is not sufficient to reproduce a work of free art, but that the cultivation of a feeling for art, by due study, is indispensable. All the ornaments, the handles, the masks, &c., want that spirit and animation which constitute the charm of the original. This copy cost 5000*l.* and six years' labour.

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Passing onwards by rail to Wolverhampton, I felt that I was truly in the busy heart of the manufacturing districts of England. I could have fancied myself transported to the forges of Vulcan and the Cyclops in Lemnos; for the sight was so marvellous, and the scale of undertaking so colossal, that to an uniniated eye it appeared something superhuman. As far as the eye reaches, you see manufactories with chimneys rising like lofty towers, pouring forth red flames, that shine the more brightly from the sky being darkened by the immense columns of smoke. The earth is here blackened by the eternal exhalations of the coals. Sometimes you hear the hollow noise of machines; here and there iron railways cross the road, on which little carts convey the goods easily and rapidly from one machine to another. The black and sooty men who attend them furnish the landscape with suitable figures. Having seen the day before one of the grandest monuments of the power of a fierce nobility which ruled in the middle ages, and was animated by insatiable lust of power, love of war, and taste for splendour, I had now a no less grand view of the power which, above all others, moves and rules the present age—namely, that of machinery, which is directed to the boundless production of the useful, in the ordinary sense of the word, and threatens to swallow up all other interests.

I next proceeded to Manchester, where, through the intervention of a friend to whom Mr. Galton had kindly recommended me, I had hoped to see the many collections in and around this city; but not finding this gentleman in Manchester, being impeded by very bad weather, and not daring to trust to the chance of finding various collectors at their country seats, some miles off the city, I took the express train that same afternoon, and hurried to Liverpool. I employed the rest of the day in looking about the town. If the active traffic, the number of vessels in the docks, and the concurrence of so many steamboats, had, in 1835, given me the liveliest pleasure, I was now astonished at the immense increase in activity which had taken place since then. The next morning I was favoured with a visit from Mr. Haywood, to whom also Mr. Galton had given me a letter. The frankness, vivacity, and kindness of this gentleman immediately attracted me towards him, and a longer acquaintance only strengthened my first impression. As he was called away by business, he appointed a civil, intelligent young man from his counting-house to attend me through the day,

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and show me all that interested me. Above all, I was struck both with the size and beauty of a building devoted to the business of the assize-courts, and also used for meetings, concerts, &c., bearing the name of St. George's Hall, and not yet entirely completed within. It has a portico of Corinthian columns of the richest taste, with a pediment filled with figures, distributed with a fine feeling for style, and of beautiful motives, from a design by Mr. Cockerell, the execution of which was superintended by Sir Charles Eastlake. The large saloon is of very fine proportions, and makes an imposing effect. The space for the assize courts, of semicircular form, is also of very happy proportions, and, with its polished columns of red Aberdeen granite, gives the impression of a solid splendour. The architect, Mr. Elmes, was decidedly one of the first that England has lately possessed. He is no longer alive.

This time I also saw, with greater leisure, and with deep interest, the cemetery, which occupies a cheerful verdant valley. I especially visited the monument erected to the celebrated Mr. Huskisson, in whose lot I sympathized the more deeply, from the kindness and hospitality I had received under the roof of his widowed lady.

In a visit to the town-hall, a very stately building, I was accompanied by Mr. Heywood himself, who introduced me to the mayor. In front of this edifice I saw a repetition in bronze of Gibson's celebrated marble statue of Huskisson. The staircase is adorned by a statue of Canning, by Chantrey, the original of the statue in Westminster Abbey, in my opinion one of his best works in this department.

The clerks' room, to which I was conducted by my young cicerone, is also a grand building, with a life and stir in it which impressed me with the extensive commerce carried on in Liverpool.

LIVERPOOL ROYAL INSTITUTION.

I then visited the Royal Institution, founded by the late William Roscoe, Esq., which, besides a collection of natural history, contains also one of plaster casts and paintings, to which a school of arts is attached.

The pictures were once the property of Mr. Roscoe himself, and prove him to have been one of the few men in England from whom the deep intellectual value of the works of art of the 14th

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and 15th centuries was not concealed, for they partly consist of very valuable works of the Italian and Flemish schools of that period. Some patriotic inhabitants of Liverpool purchased and presented them to the Institution.

In this, my second visit, I found these collections placed in a much larger and more imposing building, and the pictures greatly increased by means of gifts. In the large saloon, lighted from above, which contained the pictures, schools and periods were rather confusedly arranged. In 1851, however, a more systematic plan was instituted, while the careful catalogue, with references to different writers on art—the work of Mr. Theodore W. Rathbone—is a great improvement on the two former with which I was acquainted. Nevertheless there is room for further improvement in the naming of the masters. As this is a public collection, and intended for the enjoyment and instruction of all who enter, I conceive it to be my duty to add my remarks even on such pictures as I should pass over in silence in a private gallery.* I adhere to the order and also to the headings given in the catalogue.

THIRTEENTH AND FOURTEENTH CENTURIES. GREEK AND BYZANTINE SCHOOLS.

1 and 2. Heads of two saints; these belong unquestionably to the old Sienese school, about 1300.

3. The Virgin holding a crucifix. This is Byzantine, it is true, but a late and rude performance.

4. The Coronation of the Virgin, half-length figures. 1 ft. 5 in. high, 1 ft. 9 in. wide; a good work of the Sienese school of the 14th century, but much injured. Ascribed in the catalogue to Margheritone d'Arezzo.

5. The Crucifixion, &c. School of Siena, of the period and style of Taddeo di Bartolo; therefore 1400. Much injured. Ascribed in the catalogue to Cimabue.

6. The Descent of the Holy Ghost; a rude picture of the school of Giotto. According to catalogue, school of Cimabue.

7. GIOTTO.—1. Three women, with John the Baptist as a child.

* Mr. Yates of Liverpool, whose acquaintance I made in London in 1851, told me that he would send me the Catalogue, so that I might correct certain inaccuracies in the naming of the masters. As, however, the copy that I received was already published, it was too late to suggest alterations. Unfortunately I had no time in that year to repeat my visit to Liverpool.

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1 ft. 5 in. high, 1 ft. 9 in. wide. Fragment of a fresco-painting of the Birth of John the Baptist, from the church of the Carmelites at Florence. Very genuine and interesting, and well known by the engraving by Patsch.

8. GIOTTO.—2. The daughter of Herodias receiving the head of John the Baptist; a very noble figure. From the same church, and also engraved by Patsch. 1 ft. 3 in. high, 1 ft. 1 in. wide.

9. SIMONE DI MARTINO, called MEMMI.—The Virgin and Joseph finding the youthful Christ in the Temple. 1 ft. 7 in. high, 1 ft. 2 in. wide. Inscribed, "SYMON DE SENIS ME PINXIT, SVB A.D. MCCCXL II." The two last c's are obliterated. Very earnest and touching in the expression; the head of Joseph certainly one of the finest that art ever produced; the execution of the greatest delicacy; the flesh of a tender, reddish tone; the draperies of glowing colours; the ground golden. This exquisitely beautiful little picture, executed only two years before his death, well merits the praise which his contemporary Petrarch, and at a later period Vasari, bestow upon it.

10. DON SILVESTRO CAMALDOLESE.—The Birth of John the Baptist, a miniature on parchment, cut out of the celebrated large missal mentioned by Vasari. 1 ft. high, 11 in. wide. In arrangement, feeling, and execution, a first-rate specimen of this class, and agreeing completely with the miniatures by the same master already mentioned in the collection of Mr. Ottley, who brought this one also to England.

FIFTEENTH CENTURY. ITALIAN, GERMAN, AND FLEMISH SCHOOLS.—TUSCAN SCHOOL.

11. The Virgin and Child; a good picture of the school, though I know not the master. According to catalogue, by Masolino da Panicale.

12. S. Lorenzo. Too poor for Masaccio, to whom the catalogue assigns it.

13. The Adoration of the Kings. A rude performance. Ascribed to the same great master.

14 and 15. The Martyrdom of St. Sebastian, and the Temptation of St. Anthony, which I formerly took for Masaccio, I am now inclined, after a thorough study of the master which I have since made at Florence, to consider early works by FRA FILIPPO LIPPI, under the influence of Masaccio. Ascribed to Andrea del Castagno.

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16. A female portrait. Too feeble for Fra Filippo Lippi, to whom it is here ascribed, but of his school.

17. FRANCESCO DI PESELLO, called PESELLINO.—The Exhibition of a Relic in the Cathedral of Florence. Among the many spectators are portraits of Cosmo de' Medici, the father of his country, his son Piero, and his grandsons Lorenzo and Giuliano. 1 ft. high, 2 ft. 6 in. wide. One of the richest and most interesting predella pictures I know. In the marked characters and the massiveness of the figures the influence of Masaccio is evident.

18. The history of Ulysses and Circe, &c., I did not sufficiently examine. Ascribed to Sandro Botticelli.

19. The Virgin and Child, with an angel. Of Sandro Botticelli's school, and much ruined.

20. FILIPPINO LIPPI.—The Birth of the Virgin. 6 in. high, 14 in. wide. One of the most refined and intense pictures by this great master, of his earlier and best period. Here erroneously called Fiesole.

21. MATTEO DA SIENA.—The Virgin with the Child, St. John, and an angel. Golden ground. 2 ft. high, 1 ft. 7 in. wide. So far as the dark and high position will admit of a judgment, it may be by this dry master; certainly not by Fra Filippo Lippi, as here stated.

22. The Virgin nursing the Infant. Without knowing beforehand the opinion of Mr. Cavalcasella, I had in 1850 marked this picture in the catalogue of 1843 as a fine work by Lorenzo di Credi. I know not by what mistake—a very disagreeable one to me—it was stated in the catalogue of 1851 that I had pronounced this picture to be a pleasing work by Civetta, a declaration which never entered my head. The picture which I so named bore the No. 15 in the catalogue of 1819—the one I found in 1835; but in that of 1851, the No. 59, and bore the name of Lambert Lombard, and was 1 ft. 2 in. high and 1 ft. wide; while the other was 2 ft. 8 in. high by 2 ft. 7 in. wide. Here ascribed to Domenico Ghirlandajo.

23. Age and Youth. Unquestionably a German picture, and of the style and period of Hans Baldung Grün; therefore about 1510-1534. Here ascribed to Antonello da Messina.

24. The Virgin and Child; a moderate picture of the school of Perugino. Ascribed to Verocchio.

25. Votive picture. Too much injured to permit of any opinion. Here called of the school of Perugino.

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SCHOOLS OF VENICE AND UPPER ITALY,

26. ANDREA MANTEGNA.—A Pietà, the dead Christ on the lap of the Virgin, who is seated on the tomb. In the distance, the Crucifixion. 1 ft. 2 in. high, 1 ft. wide. The aim at development of form shows the sculptor who seldom painted.

27. The Virgin surrounded with saints. By an inferior scholar of Giovanni Bellini. Here called a Jacopo Bellini.

28. The Virgin and Child. An early work of GIOVANNI BELLINI, of which there is another example on a large scale in the Berlin Museum. Ascribed to Gentile Bellini.

29. The Virgin and Child adored by St. John the Evangelist and St. Domenic. Of the school of Giovanni Bellini, and in the tendency of Girolamo da Santa Croce. It never entered my head to attribute this work to Giovanni Bellini, as stated in the catalogue of 1851. The editor, as appears from subject and measurement, has confounded this picture with No. 28.

30. A portrait, called that of Giovanni Bellini, by himself. This I overlooked.

31. The punishment of a saint. A feeble work of GIROLAMO DA SANTA CROCE. Ascribed to Vittore Carpaccio.

34. EARLY FRENCH SCHOOL.—The Entombment. Very remarkable, but quite covered with cracks, and too dirty for any exact opinion.

EARLY GERMAN SCHOOL.—35 and 36. Two pictures of the Virgin and Child. Both of the school of Michael Wohlgemuth.

37. DUTCH SCHOOL OF THE FIFTEENTH CENTURY, with an affinity to Gerhart van Haarlem.—The Entombment. 1 ft. 9 in. high, 1 ft. 9 in. wide. The countenances monotonous and plain, but very expressive; the colours deep and full, the painting of the most delicate blending, the landscape simple. From the collection of Count Truchsess. Erroneously called a Jan van Eyck.

38 and 39. St. Catherine and St. Margaret. Decidedly by a good painter of the Netherlandish school between 1500 and 1550 Ascribed to Hugo van der Goes.

41. The Virgin and Child. A pleasing picture, but which, from the style of art, and also from the faded Haarlem blue in the sky and hills—a colour which only came into use in 1550—cannot possibly have been painted before that time. In every respect also it is inferior to Memling, to whom it is here ascribed.

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42. ROGER VAN DER WEYDEN the younger.—An altar with wings. Centre picture, the Descent from the Cross; right wing, the impenitent thief, and the donor kneeling; left wing, the penitent thief, the centurion, and a soldier; on the outer sides John the Baptist and St. Julian. 2 ft. high, 2 ft. wide. Each wing 2 ft. high, 9 in. wide. This very interesting picture is evidently of the earlier time of the master. The features of the countenances are similar to those in the large Descent from the Cross, by the same artist, in the Berlin Museum; the motives also are similar. The noble and elevated expression in the profile of a woman is worthy of Leonardo da Vinci: the contours are however more outlined, and harder. The tone of the flesh in the lights is yellowish; in the middle tints and in the shadows dark. The whole is exceedingly pathetic. The saints on the outer side are by an inferior scholar.

44. SWOTT, or SWOLL.—A Pietà, with St. John. Too feeble for the master. In the fine motives and general character there are traces of Roger Van der Weyden's influence.

45. Christ on the Mount of Olives. A delicate little picture by HERRI DE BLES, called CIVETTA; therefore at least forty years after the death of Martin Schön, to whom it is here ascribed.

46. The Presentation in the Temple. A picture of the school of Michael Wohlgemuth, to whom it is here assigned.

SIXTEENTH CENTURY. GERMAN AND FLEMISH SCHOOLS.

47. The Birth of the Virgin. A skilful copy from Albert Durer's woodcut, only very red in the flesh-tones. Ascribed to Albert Durer himself.

49 and 50. Pilate washing his hands; and the Descent from the Cross. Two good pictures by MICHAEL WOHLGEMUTH, an incomparably rarer master, by the way, than Lucas Cranach, to whom they are here given.

51. A female portrait by some German master of the same period as Lucas Cranach, to whom it is here attributed, and of very animated conception and clear colouring.

52. LUCAS CRANACH.—An undraped female figure; erroneously styled the wife of the painter. A genuine picture, inscribed with the dragon, and dated 1534, a smaller version of which is in the Royal Palace at Berlin.

53. The Martyrdom of St. Lawrence. Decidedly not by Cornelius Engelbrechtsen, though of the old Dutch school.

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54. LUCAS VAN LEYDEN.—Portrait of a young knight (and not his own, as stated in the catalogue) wearing a black cap, in an ample chestnut-coloured robe bordered with black. In the landscape which forms the background is St. Hubert, to whom the stag is appearing with a crucifix between its horns. Beautifully executed, like the finest miniature. 3 ft. 1 in. high, 2 ft. 6 in. wide. In my opinion part of the wing of a large altar-piece, and one of the most finished of the very rare genuine pictures by this master. Formerly in the celebrated collection of Greffier Fagel.

55. L. KRUG.—The Nativity. The Virgin kneeling and worshipping the Infant, which is lying on the ground; Joseph standing by with a lantern. 11 in. high, 9 in. wide. This masterly picture, executed in the style of the German school, exactly agrees in the essentials with the well-known engraving by this master. (Bartsch, vol. viii. p. 536.)

56. HOLBEIN.—The Prodigal Son; who is seen in the foreground with dissipated companions; in the background driven from the house by two women; feeding the swine; and returning to his father. 1 ft. 2 in. high, 1 ft. 8 in. wide. Of his earlier period, in a yellowish tone, very highly finished, full of life and spirit.

57. The name of Holbein was given by my authority, in the catalogue of 1851, to an admirable portrait of Margaret of Valois, sister of Francis I., and formerly quite erroneously ascribed to Leonardo da Vinci. But subsequent studies have, to my regret, proved that the name of Holbein is also incorrect; for, after having seen the portrait of Leonora, sister of Charles V. and wife of Francis I., at Hampton Court, by JEAN CLOUET, father of the well-known François Clouet, called Janet, I can no longer doubt that this picture is also by him. His works are also easily confounded with Holbein's later productions. Those of Holbein may be distinguished by a more delicate understanding of forms, those of Jean Clouet by a more generally delicate, tender, and silvery tone, and by a smoother touch. The hands especially of this picture, though it is somewhat injured, are of singular beauty.

58. BERNHARD VAN ORLEY.—The Virgin and Child under a canopy; Joseph plucking dates from a palm-tree. Background, a rich landscape. 2 ft. 8 in. high, 1 ft. 11 in. wide. Finely executed by this artist, in his rather cool flesh-tones, from a composition by Leonardo da Vinci. The expression of tenderness in the

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mother is very deeply felt. The best Flemish work from an Italian original that I have ever seen.

59. JAN MOSTAERT.—The Virgin and Child; in the background the Murder of the Innocents. I formerly believed this to be a Civetta; but my subsequent studies in churches and collections in Belgium have convinced me that it is a Jan Mostaert. Here given to Lambert Lombard.

61. From MICHAEL ANGELO BUONAROTTI'S well-known composition of Christ with the Woman of Samaria, painted in chiaroscuro. 2 ft. 6 in. high, 1 ft. 11 in. wide. Imbued in an unusual manner with the spirit of Michael Angelo, and therefore certainly by one of his best scholars. Formerly in the collection of the King of Naples at Capo di Monte; brought to England by Mr. Ottley. Erroneously ascribed to Michael Angelo himself.

FLORENTINE SCHOOL.

62. The well-known Holy Family with the sleeping Child; only that two angels, holding the curtains, are introduced here. Not good enough for Marcello Venusti, to whom it is ascribed.

63. A dead Christ, with St. John. Much too feeble for Sebastian del Piombo.

65. GIORGIO VASARI.—Three apostles. Genuine, and, for him, careful.

66. The Virgin and Child, with the Baptist. An inferior picture of Andrea del Sarto's school. Here attributed to Fra Bartolommeo.

67. ANDREA DEL SARTO.—The Virgin and Child, with the Baptist. A feeble performance of his school.

ROMAN SCHOOL.

71. GIULIO ROMANO.—A procession of men and animals. Very spiritedly composed, and admirably executed in chiaroscuro.

74. The Annunciation. Very graceful; but the work of a master of the first half of the sixteenth century. Ascribed to Scipione Gaetano.

VENETIAN SCHOOL.

75. PIETRO DEGLI INGANNATI, an imitator of Giovanni Bellini.—The Marriage of St. Catherine, in the presence of St. Michael and St. Veronica. 2 ft. 3 in. high, 3 ft. wide. A carefully executed picture, of genuine religious feeling. I formed my opinion from a picture in the Berlin Museum, inscribed "Petrus de Ingannatus."

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76. GIROLAMO DA SANTA CROCE, a fine Bergamese painter.—The Resurrection of Christ. On the right hand St. Catherine gazing at him with intense interest, and the donor, a little woman dressed in white; on the left hand St. Benedict; in the foreground two rabbits playing. Particularly noble in the characters, warm in the colours, and in admirable preservation.

I must also mention an alto-rilievo of very good workmanship, from the engraving, by Marc Antonio, of Raphael's composition of Alexander the Great causing the works of Homer to be preserved in a magnificent box.

77. VINCENZO CATENA.—The Virgin and Child blessing the donor, surrounded by angels. 2 ft. 8 in. high, 3 ft. 7 in. wide. Inscribed "VINCENTIVS CHATENA. F." Still quite in the style of his master, Giovanni Bellini. The characters are pleasing, though unimportant; the tone of the flesh yellowish in the woman, a full brown in the men. Portrait of the donor very animated.

78. The Virgin and Child. This picture has no connexion whatever with Cima da Conegliano, the master assigned; but recalls in some respects the earlier works of Luca Signorelli, and is very valuable.

79. Portrait of Guidobaldo di Montefeltro, Duke of Urbino. Whether intended for this individual or not I cannot say. Also, when I formerly stated that this picture for beauty of conception and warmth of tone was worthy of Giorgione, I by no means meant to declare that I thought it a work of his own hand, as here stated. It may possibly be by one of his less-known scholars; such as Morto da Feltre, or Lorenzo Luzzo.

81. A Riposo. One of the old school copies from the fine original by Titian in the collection of Mr. Holford, London.

82. "The Court of Heaven, with the Coronation of the Virgin." A spirited but slight sketch by TINTORETTO; here ascribed to Titian.

83. TINTORETTO.—2. The Entombment. Well conceived, and carefully executed.

84.—3. The Last Judgment. A very careful sketch.

85. The Finding of Moses. Too hard in the outlines, and too crude in the colours, for Paul Veronese, as here stated, but a picture of his school.

86. The Betrayal of Christ. Too hard and too coarse for

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Jacopo Bassano, to whom it is here assigned, but of his broad school.

87. FRANCESCO BASSANO.—The element fire. Genuine.

THE SCHOOL OF BOLOGNA AND THOSE OF UPPER ITALY.

90. The Virgin and Child. Too feeble for Bartolommeo Schidone, to whom it is here attributed.

91. The Adoration of the Shepherds. Too feeble for Lodovico Carracci.

92. The Magdalen. Delicate in the forms, and carefully executed in a warm and tender tone.

93. The Crucifixion. A copy of the sketch by Annibale Carracci in the Giustiniani collection now in the Berlin Museum.

94. DOMENICHINO.—Cupid. One of his works which are powerful in colour, but coarse in form and treatment.

95. GUERCINO.—The Magdalen. An old copy.

97. GENNARI.—St. Jerome translating the Bible, supported by a learned Jew. A genuine and good specimen.

101. Dosso Dossi.—The Circumcision. A beautiful and delicate little picture, in which the influence of his fellow-countryman, Garofalo, is clearly seen, so that it should not be placed in this category, but among the masters of 1500-1550.

I have in vain sought in the catalogue of 1851 for a Marriage of St. Catherine by GIULIO CESARE PROCACCINI, which, though a somewhat slight work, deserves mention at all events more than some which I have passed over in silence, and also than many that I have noticed.

SEVENTEENTH CENTURY.—ITALY AND SPAIN.

In thus dividing his subject the compiler of the catalogue has overlooked the fact that most of the masters mentioned in the former category flourished to the seventeenth century.

102. The Entombment. The cold red flesh-tones, and the black and heavy shadows, show that this is not by Spagnoletto, as here stated, but one of the many skilful imitations of that master by the hand of LUCA GIORDANO.

103. IL CAVALIERE CALABRESE.—1. The Adoration of the Shepherds.

104.—2. The Adoration of the Kings.

105.—3. The Marriage of Cana.

106.—4. The Magdalen washing the feet of Christ. All these

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pictures, which are executed in the master's offhand style, show, more than usual, the influence of Paul Veronese.

107. LUCA GIORDANO.—Dionysius, the tyrant of Syracuse, as a schoolmaster. Boldly executed in his brick-red tones.

108. SOLIMENE.—The Virgin and Child surrounded by angels. An excellent picture for him.

109. A landscape, with a Riposo, by LUIGI GARZI. The foreground unusually green, and the background unusually blue for him. Here given to Salvator Rosa.

110. The entrance to the Arsenal at Venice, with the lions. A good picture by BERNARDO BELLOTTO, and not by Canaletto, as here stated.

111. CASTIGLIONE.—A grey horse, and a shepherd with his flock. One of his feeble works.

112. ROMANELLI.—The Flight of Clelia and her companion. The motives animated; the heads and forms pleasing.

113. An unknown subject by some feeble painter of the sixteenth century. Ascribed to Pietro della Vecchia.

114. GIOVACHINO ASSERATO.—Christ disputing in the Temple. In this Genoese master I recognise a rude imitator of Bernardo Strozzi.

115. JUAN SIMON GUTTIERREZ.—St. Francis in ecstasy. This scholar of Murillo, hitherto unknown to me, recalls his master in realistic conception and warmth of colour. The picture is carefully executed.

116. SCHOOL OF VELASQUEZ.—A Spanish general, in full uniform. True in conception, powerful in colour, and careful in treatment.

117. NICOLAS POUSSIN.—A poetic landscape, with Arcadian shepherds. A genuine and attractive work of his later time.

118. SEBASTIAN BOURDON.—A bacchanalian scene. An excellent picture, treated quite in the taste of his master, Nicolas Poussin.

FLANDERS AND HOLLAND.

119. RUBENS.—The Crucifixion. A copy.

121. ARNOLD DE GELDER.—Head of a rabbi. This appears to me rather a good picture by SOLOMON DE KONINGK.

122. FERDINAND BOL.—The Angel appearing to Hagar in the Desert. A very warm and careful picture by him.

123. FREDERIC MOUCHERON.—A landscape. Careful; but of those works of the painter which are insipid in tone.

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124. A winter landscape, with figures. A good picture by an inferior artist of the name of MANS. Inscribed with his name and date 1669. Here given to Nicolas Molenaer.

126. Travellers and cattle under an archway. Belongs to the school of Berghem.

127. A boar-hunt. Too coarse and crude for Snyders, to whom it is here assigned. Probably by ABRAHAM HONDIUS.

128. ROSA DA TIVOLI.—A stag-hunt. Unusually clear and careful for her.

130. PETER VAN SHUPPEN.—A lady, and a gentleman playing the guitar, to which a child is dancing. A warm and careful picture.

Some pictures of the modern school I was not able to see in 1850, and therefore can give no account of them.

The collection of casts, comprising the greater part of the Elgin marbles, the Ægina and the Phigalian marbles, with some of the most famed statues from Italian collections, give ample opportunities for the study of antique sculpture.

I quitted these apartments with the most earnest wishes for the worthy increase of all collections of art in a commercial city like Liverpool, where they may be said to represent the intellectual feelings as opposed to those material interests so predominant in all cities of this class.

A collection of pictures of the modern English school, belonging to Mr. Clowes, I was prevented seeing by the absence of the proprietor. But I was so fortunate as to be allowed to see one of similar nature the same afternoon, in the possession of Mr. John Naylor, who lives on the other side of the river. This gentleman was also absent, and alterations were going on in the house, which prevented my seeing some of the pictures. Amongst those I did examine, the following appeared the most worthy of notice.

SIR CHARLES EASTLAKE.—A beautiful and careful repetition of his Christ weeping over Jerusalem.

SIR WILLIAM ALLEN.—A Circassian slave-market; of delicate and attractive motives, but rather too monotonous in colour.

LESLIE. - A party of ladies and gentlemen, in a landscape. Of happy conception and careful treatment.

TURNER.—1. A view of Venice. Of great effect, and in his lightest and clearest tone.

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2. A harbour, in a cool morning mist; a somewhat decorative effect.

SIR EDWIN LANDSEER.—A dog, and dead wild-fowl. Very true, powerful, and careful.

STANFIELD.—A storm on the coast of Calais. One of his best works in largeness of conception and mastery of execution. Formerly in the Stowe collection.

COOPER.—Cattle in the Highlands. Admirable in keeping, of great power of colouring, and of unusual truth and delicacy in execution of the details; dated 1835.

COLLINS.—Poor children on a sea-shore. Of great force and truth.

CRESWICK.—A landscape in his realistic style, true, transparent, and careful. Dated 1847.

ANSDELL.—Two stags fighting, and a stag overpowered by two dogs; life-size; displaying great animation of motives, knowledge of nature, and excellent execution.

MARTIN.—1. The Feast of Belshazzar; dated 1830.

2. Joshua with his host. Two remarkable pictures in his well-known manner.

3. A wild rocky scene, with a Flight into Egypt; of very careful execution.

I spent the evening in the hospitable house of Mr. Heywood. He is probably a unique instance of a man of business devoting his leisure hours to a thorough study of German philosophy, as the fruits of which he has published a translation of Kant's 'Critic of Pure Reason'—which has already gone through two editions—and a Commentary. Under these circumstances, and with Mr. Heywood's knowledge of the German language and literature, I found many points of sympathy between us. His lady and his amiable and highly-accomplished daughters also contributed much to the pleasure I experienced in this family circle. I retain Mr. Heywood's two works, which he did me the favour to present to me, as a very precious souvenir of the time.

INCE.

The following morning I left Liverpool for Ince, the seat of Mr. Blundell Weld, to whom Mr. Heywood had obtained me a letter of introduction. Mr. Blundell Weld, who was acquainted

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with my former work on England, received me not only with kindness, but invited me to remain his guest at Ince as long as a leisurely inspection of his works of art might require. I accepted his kindness with the greater readiness, as a cursory view of his collection had convinced me of the claims it had upon my attention. For, besides the specimens of antique sculpture, well known to me by reputation, the catalogue of which contains 553 numbers, and which are placed not only in different apartments of the house, but in galleries erected for the purpose, I found to my surprise a collection of no less than 197 pictures and drawings.

As Mr. Blundell Weld, after having shown me a little about the house, was obliged to drive to Liverpool on business, with his beautiful and amiable wife, I was left to continue my inspection of these treasures as undisturbedly as if I had been the possessor of them.

This rich collection of sculpture was founded by Mr. Henry Blundell (born 1722), about the same time as the Townley marbles. In a work upon them,* published at the time, with illustrations which were good for the period, there are notes in the preface indicating the sources of the collection. A considerable portion of the specimens were formerly in the Roman villas of Mattei, Altieri, Borioni, and also in the Villa d'Este at Tivoli. Other pieces were derived from the Palazzo Lanti, the Palazzo Copponi, and the Villa Negroni; or purchased by Mr. Blundell of Messrs. Cavaceppi, Gavin Hamilton, Jenkins, Volpato, and La Picola, keeper of the collection of antiques in the Capitol. At the sales of the Cawdor, Besborough, and Mendip collections also, purchases were made. Those acquainted with the standard of taste which regulated collections of antique sculpture at that time will need no assurance that the greater part of these works belong to the late Roman period, and are at the same time greatly and but passably restored. But there are many which are interesting both for their subjects and for their good workmanship; some also unmistakably indicate a Greek chisel, while others belong to the best time of Roman art. As no account, to my knowledge, exists of these sculptures, according to the present standard of knowledge, I feel it my duty to enter somewhat fully upon them.

As regards the formation of the collection of pictures I have

* Engravings and Etchings of Sepulchral Monuments in the Collection of Henry Blundell, Esq., at Ince, 1809, 2 vols. in fol.

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less means of information. The collecting of a number of pictures of the early Netherlandish and German schools, as well as some of the early Italian school, of which by far the most important part of the collection consists, must have occurred pretty early as regards the taste for art, considering that the tendency of the last century was not in their favour. On the other hand, it appears that the specimens of the later Italian and Netherlandish schools must have been obtained at about the same time that the sculpture was collected. Unfortunately the pictures have been long neglected, some having really suffered materially, while others are in a state which much disfigures them.

As it would be no easy task to class the sculptures according to order, I take them according to the apartments they occupy. In all cases where I do not mention the material, it may be understood to be marble.

ENTRANCE HALL AND STAIRCASE.

The very colossal bust of a sea-god, from the Villa d'Este, is among the best antique representations of this class of divinity. The character, which has some affinity with the heads of Jupiter, is very noble, the forms grand, and the mouth especially very beautiful. The rather decorative workmanship is broad and conformable to style. Only the nose and a piece of one cheek are restored.

Below this, as a pedestal, is the fragment of a colossal knee and leg, of tolerably good workmanship.

A statue of the finest red Egyptian granite. Judging from the very individual head, from the rendering of the forms, and the style of the very careful workmanship, this is probably of the time of Hadrian.

A female torso, only the centre portion; in Parian marble, of great beauty and careful execution.

The Birth of Hercules, an alto-rilievo of very good style, in which the motive of Alcmena is very well expressed. The workmanship is commonplace.

Next come two antique mosaics—Jupiter enthroned, looking at a female figure who is speaking to him, while he points with his thunderbolt to a Victory, who is represented writing on a shield. Of tolerably good workmanship.

A female head in profile, of colossal scale; composed of very coarse pieces, but still imposing in effect from the grandeur of the forms.

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A model of Trajan's pillar, with the reliefs slightly but most skilfully painted in a brown monochrom, with a restoration of the statue of Trajan above, in gilt bronze.

A small relief of youths and maidens playing at ball; very natural and charming in motives, and of tolerably good workmanship.

The bust of the singing Silenus; noble in conception of form, and very animated and peculiar in character.

HALL.

Minerva; a statue of about 4 ft. high, in imitation of the archaic style which prevailed in the time of Hadrian. The wide extension of the Ægis is very remarkable, with the antique ugly head of the Medusa stretching out its tongue, and two lion's paws at the side. The pleasing head of the statue is antique, but has more the character of a Roma, and is foreign to Minerva; it is also of different marble. The arms, and the legs downward from the knees, are new.

Diana; a statue which, although the head and the lower part of the arms are new, deserves particular notice. Over the drapery, which has very peculiar motives, is the skin of a stag, the upper part of which is old. The buskin of the right foot is very carefully and elegantly executed; above, it terminates in a lion's jaw and two lion's paws. Found in the Gordian Villa, and purchased of the sculptor Albacini.

Apollo Sauroctonos; a statue of about the size of that from the Villa Borghese, now in the Louvre: of very beautiful slender proportions, and of very good workmanship. A part of the nose, a part of the chin, the arms, the left leg from the half of the thigh, and the right foot are new.

I am inclined also to consider as an Apollo a very youthful statue, of good workmanship. The rendering of the long hair is very peculiar. The right hand and half of the right foot are restorations.

The statuette of a philosopher, seated; the expression and attitude of thoughtfulness very excellent. This is on a plinth of very beautiful black and white granite.

The statuette of a Cybele—the companion to the foregoing—is rude.

Next the fireplace is a very remarkable flat relief of the resting figure of a man, on a seat of very elegant form, raising his left hand. The whole style of art, the head with the pointed

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beard, the long, pendent, delicately curling hair, and the workmanship, agree so entirely with the well-known relief of the Leucothea in Rome, and with the relief on the Harpy monument in the British Museum, that I am inclined to consider this a relic of the old Ionic school of sculpture. Unfortunately the surface is much injured.

A pedestal, formed of the right leg and torso of a male figure. This is the first marble which Mr. Henry Blundell purchased from Mr. Jenkins, in 1777.

A small antique sun-dial.

The torso of a statue of Isis, of the time of Hadrian. An antique head of individual character is placed on it; the legs, from the knees downward, are new.

Bust of Hadrian; the head only, which is of very moderate workmanship, is antique.

Bust of Lucius Verus. The same may be said of this as of the foregoing.

Bust of Trajan; of animated conception, but moderate workmanship. The point of the nose, upper lip, bones round the eyes, and a part of the ears, are new.

A colossal bust, in Parian marble, of an individual unknown to me; of lively conception and careful workmanship, but restored in many parts.

Bust of Mark Antony; of moderate workmanship; nose and upper lip new.

Bust of a child; only the head antique, and that restored in nose and ears. The forms very lovely and the execution delicate.

Among different fragments on a table, a small torso, in the attitude of the Laocoon, is very remarkable; also the foot of a young female is of rare beauty.

Here are also various careful copies from well-known antique busts, such as the fine Bacchus, formerly called an Ariadne, the Jupiter in the Vatican, the fine colossal bust of Lucius Verus in the Louvre, and the head of the Pallas of Velletri.

On a table in the centre, with a slab of fine black and white granite, and a rich and beautiful bronze foot of the cinquecento time, stands a very feeble copy of the Toro Farnese in bronze.

Finally there is a specimen of modern art here—Canova's Psyche; a pleasing and careful work of his earlier time, before even he went to Rome.

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Of the paintings in this room I may mention—

SALVATOR ROSA.—An enchantress; of very graceful motive.

The Virgin and Child; a careful, and as regards the flesh-tones a warm repetition, by a nearly contemporary Netherlandish painter, from Andrea di Solario's fine picture in the collection of Count Schönborn, at Pomersfeld, near Bamberg, in Franconia—there called a Leonardo da Vinci—a picture of which there are numerous copies.

DINING-ROOM.

On the mantel-piece, the bust of a young man, two-thirds the size of life, of which, however, only the front part of the head, excepting the point of the nose, is antique. Judging from the character of the mouth especially, I should take it for an Apollo; the hair, held together by a fillet, and hanging down on each side, is very conventional in the regular snail-like shape of the curls. The workmanship is good.

Bust of Hercules, two-thirds life-size. The noble character of the head most decidedly bespeaks the descent from Jupiter. There is also a peculiar dignity and something inspired in the features. The head is richly adorned with grape-leaves. The ears, formed like those of an athlete, stand off from the head. Only a part of the nose is new, and some of the curls are knocked off. The bust part, on the other hand, is almost entirely modern. The execution of the flesh parts is careful, while the hair and beard are little more than expressed.

The bust of Ælius Cæsar; from the Villa Mattei.

The bust of Mercury; half life-size, with the petasus. The character is delicately and nobly conceived; the profile is very beautiful. Every part, especially the curls, is carefully rendered. A portion of the throat and bust is new.

The fragment of a female statue in armour, about 2 ft. high—the breasts not indicated—called Pallas; which, however, from the absence of the Ægis, I am inclined to doubt. The nose, the right eye, a part of the cheek and forehead, are new; the head is of delicate and peculiar character; the curls on each side shaped like a corkscrew; the hair is pointed below, and, above, the back part of the head is covered with a veil. The proportion of the figure is slender and noble; the drapery as admirable as it is peculiar in motive. Both arms and the feet are new.

A statuette of a so-called Spes is of inferior workmanship.

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Torso of a statuette of a Diana, about 1 ft. 4 in. high. The drapery of admirable motives, and most carefully executed in detail. Only the arm, besides the torso, is antique; but the restorations of the failing portions are very careful.

A captive with a Phrygian cap. The style of the carefully-treated drapery shows this to be a work of the cinquecento time.

Pictures in this apartment:—

MARCO RICCI.—The Marriage of Bacchus and Ariadne; a rich composition. This large picture is the best work of the master that I know; animated in motives, powerful and transparent in colouring, and careful in execution.

MARCANTONIO FRANCESCHINI.—The repentant Magdalen; a very pleasing picture, in which he has imitated Guido in the harmony of the broken colours.

ANGELO BRONZINO.—Portrait of a pretty woman; a vase in her left hand. The flesh-tones have something very beautiful.

ANDREA DEL SARTO.—A Holy Family; generally attributed to this master, in which the little St. John in the foreground is lifting up his hand. Purchased in 1777 from the Carthusians in Paris, as the picture painted by the master for them. Nevertheless I cannot help looking upon it as a good school copy only.

PAUL VERONESE.—The well-known Marriage of Cana, in the Louvre, purchased at Florence in 1777, from Mr. Hugford; in my opinion a very pleasing copy, by one of his pupils, from his great picture.

GIUSEPPE NOGARI.—1 and 2. The portrait of the same woman as in his picture in the Dresden Gallery. Here also the portrait of a man forms the companion picture, but he is not the same as that at Dresden. Two very good pictures of this late Venetian master.

ARTUS VAN DER NEER.—A large and very carefully-executed moonlight landscape, with two men in the foreground; much sunk by neglect.

FRANÇOIS MILET.—A beautiful landscape, quite in the taste of Gaspar Poussin. In the foreground a youth and a girl.

ORIZZONTE.—Two pretty landscapes.

BERNARDO BELLOTTO.—1 and 2. The Piazza of St. Mark, and the Church of the Salute; two of his commoner works.

ROMANELLI.—1 and 2. The Rape of Proserpine, and the Death of Adonis, are pleasing pictures by him.

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DRAWING-ROOM.

WILSON.—1 and 2. Two of the largest and most admirable of his landscapes.

I understand from a friend that a small picture of the Virgin and Child now hangs in this apartment, which was formerly in the Chaplain's room, and was there recognised by me as a JAN VAN EYCK. The Virgin is seated under a canopy of a full green, holding the Child on her lap, and turning over the leaves of a book. Her small head is of unusually noble character for Jan van Eyck. She has a blue dress with a splendid red mantle with numerous sharp breaks. Upon a table at the window is a vessel, on the other side a candlestick, on the ground a dish. 9 in. high, by 6 in. wide. Throughout of a most masterly miniature-like execution, and deep glow of colouring; and, excepting the many cracks in the colour, well preserved. Next the canopy I found the inscription "Completum anno domini MCCCCXXXII per Johannem de Eyck Brugis," and his motto, "Als ich chan." This was consequently executed in the same year that he and his brother Hubert finished the great altar-piece for the cathedral of Ghent.

ANOTHER ROOM ON THE LOWER STORY.

Sculptures.—A small bust of Telesphorus, the god of the convalescent; very peculiar, and of good workmanship.

A small but very animatedly conceived and careful bust of Vitellius.

MABUSE.—This is the name borne by a very remarkable but unfavourably seen picture, placed between two windows of about 4 ft. square. In the centre the Virgin enthroned, with a flower in her left hand; the Child on her lap, who is seizing a goldfinch rather roughly. Two angels besides, one of whom is playing on the Jew's harp, quite a new representation to me; the other, who is of great beauty, is holding a music-book. In the foreground, at the side of the first angel, is the kneeling figure of a very stately man, with a very rich ornament of the order of St. Michael, and a blue mantle with golden lilies. In my opinion a King of France, and, judging from the period, Louis XII.; but according to the description of the picture a Count de la Marck. A coat-of-arms, which appears to me of French Burgundian character, would decide the question. Opposite to this figure, and also kneeling, St. Margaret, nobly conceived,

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though according to the same description the wife of the above-said Count. On her shoulder a dove; under her feet Satan, in the form of a frightful human head with great teeth. The very rich architectural *entourage* is in the style of the Renaissance. The capitals of the pilasters are adorned with sculptures. I am inclined to consider this solidly and carefully executed oil picture as the admirable work of some old French painter, under the influence of Mabuse's earlier period. For Mabuse himself the head of the Child and the hands of the Virgin are too feebly drawn; the serious expression of the Madonna, who has a very thin nose, is too studied; the outlines too hard and cutting; and the shadows too heavy and opaque.

By that admirable Cologne master who painted the Death of the Virgin in the Gallery at Munich, erroneously called a Schoreel, here is a most attractive work. The Virgin, enthroned beneath a canopy, is gazing with a most graceful action upon the Child sleeping on a cushion in her lap, holding an apple. She is taking some cherries with her right hand out of a basket which an angel is extending to her. On the other side are three singing angels, the one with the music-book very graceful. At the sides of the canopy are views on to a rich landscape. This picture is executed with the most singular transparency and delicacy, and is in excellent preservation.

SCHIDONE.—His frequently recurring Magdalen, the best example of which, the size of life, was in the collection of the King of Holland. This picture, which is much smaller, was purchased in Rome in 1777. It has much darkened, but appears genuine.

HENDRICK VAN STEENWYCK.—1. Interior of a church, in his precise but hard and dry style.

2. A larger picture of the same subject, and of the same style.

SOLOMON RUYSDAEL.—View of a Dutch canal, with cattle being ferried over. Behind some underwood a church. In addition to his usual truth, the colouring is powerful and the execution careful.

JAN VAN GOYEN.—In the foreground a canal with vessels; in the background a village. Of the purest feeling for nature.

GASPARO VANVITELLI.—Some pleasing views of Roman buildings.

I now take the reader on to the first story.

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LIBRARY.

Sculptures.—Fragment of a marble disk, with a very spirited figure with floating hair bearing a discus.

Pictures.—ROGER VAN DER WEYDEN the elder.—The Virgin with the Child on her lap, who is holding a pink in his right hand, the left taking hold of one of his toes. Very warm in tone, and solid in execution. The rendering of the forms as well as the gold ground indicates the earlier time of the master. Unfortunately very dirty.

SCHOOL OF VAN EYCK, about 1480. The Adoration of the Kings. The conception very realistic, the forms hard, but of pure feeling and capital execution.

SWABIAN SCHOOL, about 1480.—St. Anna and the Virgin, who is holding a pink, with the infant Christ on her lap. By a good master, and admirably preserved.

ANDREA DEL SARTO.—The same Holy Family that is in Mr. Holford's collection. A good school copy.

GRIMANI.—1 and 2. Two landscapes in the taste of Annibale Carracci, one of which, with two fisherman in the foreground, and inscribed, is very fine and poetical.

JAN MOSTAERT.—The Magdalen taking the lid from the box of ointment; half-length figure, life-size, the ground dark. This picture, which entirely corresponds with the authentic so-called portrait of Jacoba of Bavaria in the Museum at Antwerp, belongs, in point of elevation of conception, pleasing forms, warm colouring, and very careful treatment, to the best pictures I know of the master. It is also in excellent preservation.

LAMBERT LOMBARD.—The Virgin and Child, St. Anna, Joseph, and Joachim; small full-length figures. The background, a landscape with buildings. Not happily composed, but carefully carried out in a clear yellowish tone in the flesh.

TENIERS.—An alchemist. Although an inscribed picture, I am inclined to think it too heavy in tone, and too empty in the forms, for the master.

HIERONYMUS BOSCH.—The Temptation of St. Anthony. A good old copy.

NETHERLANDISH SCHOOL, about 1460–70.—A naïve conception of subject very characteristic of German art, and of that time. In the background are seen the three kings upon the summits of three hills, looking at the stars. In the foreground they are

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seen, each with their retinue preceded by a trumpeter, coming down between the hills, and meeting each other. Quite in the foreground, in the corners, are David and Isaiah, half-length figures, with long scrolls with their prophecies from the Vulgate, concerning the coming of Christ, written upon them. Here are the long pointed shoes of the fifteenth century. The ground is golden. The heads are good and of decided character, but the forms somewhat empty, and the hands thin. In the warm brown flesh-tones but little glazing colour is used. The execution is solid.

A tolerably good repetition of the Byzantine picture of the death of Ephraim Cyrus in the Museo Cristiano at Rome, which d'Agincourt has made known.

A large landscape is a very characteristic specimen of CORNELIS MATSYS and CORNELIS MOLENAER, followers of Patenier and Herri de Bles, who flourished in the Netherlands before and after 1550. The landscape is enlivened by a hunting party, riders and pedestrians. The sky, which is turned white, proves that the painter was already acquainted with the Haarlem blue.

SOLOMON RUYSDAEL.—A landscape with a ferry upon a canal. It appears a good picture, but hangs too high.

HOLBEIN.—Sir Thomas More. An old and careful copy painted on wood.

MICHAEL OSTENDORFER.—To this active painter, who flourished in Ratisbon in 1550, I am inclined to attribute a picture in which the great doctrine of the Lutheran faith—pardon through faith in the Saviour—is symbolically embodied. Many inscriptions in golden capitals also refer to the same subject. The speaking motives are mannered in some few respects, the drawing good, the execution careful, but the colouring somewhat gaudy.

GERARD HONTHORST.—Circe accompanied with two of her nymphs transforming the characters of the Odyssey into swine. A very careful picture.

JOHANN GLAUBER, called POLYDOR.—A large and beautiful landscape in the taste of Gaspar Poussin. In the middle distance three girls with drinking-vessels.

An antique mosaic, which now forms the slab of a table. Of rude workmanship, but interesting as showing a subject from rural life. A naked slave is strewing fodder before two oxen; behind is an angel looking upward.

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MRS. BLUNDELL WELD'S BEDROOM.

JAN MOSTAERT.—A Riposo. The Virgin nursing the Child. Joseph in the rich landscape behind. A delicate picture, of warm tone.

JAN BEELDEMAKER.—Some pointers, of great power and truth. An inscribed cabinet-picture by this capital and rare master.

SCHOLAR OF JAN VAN EYCK, perhaps Hugo van der Goes.—The Virgin and Child, to whom an angel is reaching some fruit; another angel opposite playing the harp. On the architecture sculptures in chiaroscuro; through two apertures a view into a careful landscape. The angels have suffered in the flesh-tones.

PATENIER, or his SCHOOL.—A Riposo, with the Child in the act of benediction. A careful and delicate picture.

LUDOLPH BACKHUYSEN.—I am inclined to attribute a now very dry and sunken picture of a storm, with gleams of light, and of great poetry, to this master.

NETHERLANDISH SCHOOL.—Portrait of a beautiful woman with close-fitting cap, and a young and pretty nun taken as the Virgin. Of peculiar charm, and delicately executed in pale and somewhat woolly flesh-tones.

RAPHAEL.—A very delicately executed example on copper of the Madonna with the pink; the same size as the small picture in the Camuccini collection at Rome, which I do not consider to be the original. The tone of the flesh has something insipid and heavy. The treatment makes me suspect a Netherlandish hand.

TINTORETTO.—A town stormed from the sea-side. Spirited, animated, and slightly thrown on the canvas.

FRA FILIPPIO LIPPI.—The Virgin adoring the Child, who lies on the ground holding a goldfinch. In the landscape the Annunciation of the Shepherds. Of the earlier time of the master, and of great intensity and purity of feeling.

SCHOOL OF GIOTTO.—The Virgin enthroned, gazing lovingly at the Child on her lap. The very mediocre execution is far below the fine motive.

A beautiful landscape of warm tone, with Daphne pursued by Apollo, hangs too high for any particular opinion.

SPARE BEDROOM.

Two small busts on the marble chimney-piece. The one Hercules, admirably representing the character of this deity; of good workmanship, and only the point of the nose new. The other

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Homer; the action of singing excellently expressed in the mouth; the nose new.

CHAPLAIN'S BEDROOM.

SCHOOL OF VAN EYCK.—John the Baptist getting water to drink. A fragment of a very good picture.

PATENIER.—The Marriage of the Virgin.

PATER SEGHERS.—Three good pictures by this excellent flower-painter.

CHAPEL.

Four large pictures by LUCA GIORDANO, of which Christ at the Pool of Bethesda, and driving the money-changers out of the Temple, appeared to be the best.

I now proceed to describe the sculptures placed in the building erected expressly for them. Quite close to the dwelling-house is a

LARGE CIRCULAR BUILDING WITH A CUPOLA.

Before the entrance is a portico with four Ionic pillars of red sandstone, in the pediment of which is a relief of good workmanship, representing a combat of horsemen and foot in the liveliest action. The expression of a dying man is excellent.

On the centre of the frieze are three male and one female head, of that bold truth, and of that kind of workmanship, which occur on Roman monuments.

On the walls are on one side, above, Castor and Pollux, each with a horse. The heads are noble, the workmanship good; below much is restoration. In the centre is a lion-hunt, as represented on triumphal arches, but of late and dry workmanship. Above the door, on very rich and elegant consols, are two satyrs as children; the one to the right of the spectator is very true to the semi-ferine character, and of careful workmanship.

In the interior of this stately edifice a considerable number of antique marbles are placed. In four niches, two together opposite each other, and supported on columns, are four statues the size of life. Two rows of smaller niches contain busts. A number of reliefs are let into the wall, only too high for inspection. In the centre of the space are also various specimens of antique sculptures. I begin my observations with these last.

The torso of a female statue, broken off above somewhat higher than the nose, and below, in the centre of the thigh; this indicates, in beauty of form and in finish of execution, a Greek origin. It agrees so entirely in size, workmanship, and the peculiarity of

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the Parian marble, with two wonderfully fine torsos purchased by William von Humboldt in Rome, and now at Tegel, the seat of the Humboldt family, near Berlin, that I am convinced they belonged originally to each other, and constituted a group of the three Graces.

The symphlegma of a satyr and a Hermaphrodite is spirited in action, and carefully executed in Parian marble. Many portions are restored.

A small sarcophagus, which, judging from the subjects of the reliefs, must have contained the bones of a dramatic poet or player. On the upper border of the two long sides are a row of comic and tragic masks; below, on the front side, two actors reciting, and two figures accompanying them on the flute. The workmanship is commonplace.

A panther at rest; a kind of granite with large feldspar crystals being selected to express the spots; one paw on a table. The workmanship is mediocre.

A vase with a Bacchanal in flat relief; of very spirited motives, and good workmanship.

A so-called mystic chest (*cista mystica*), of circular form as usual, with a serpent rising from it; of rude workmanship.

A circular altar, with deities—Jupiter, Juno; of good style and motives, but of commonplace workmanship.

A square altar; doubtless of the time when the worship of Serapis and Isis had spread into the Roman empire, for both of these divinities are represented on it in the forms of Roman art. The head of Serapis is wanting. Besides this, each side contains, in strict architectural arrangement, two torches, a nilometer, and a patera. Opposite is the colossal mask of Jupiter Ammon, of common workmanship.

I proceed to examine the reliefs:—

Five Nereids beseeching Vulcan to release the captive Prometheus, over whom the vulture is hovering. The motives are very speaking, and the Vulcan a successful figure; the Nereids too plump. The head of the Prometheus, his right leg, and other portions, as far as the high position permits of an opinion, appear to be new.

An Egyptian bringing a sacrifice to an owl seated in a basket. The head and left leg new; apparently a work of the time of Hadrian.

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A kind of sepulchral chamber, of the kind of which Santi Bartoli has given a specimen in his 'Admiranda,' which is consecrated with festive decorations by a beautiful female figure with a rich and well-arranged drapery. Her head, though very pretty, appears to be new.

A very rich sarcophagus relief, with a peculiar representation unknown to me, but referring perhaps to Phaëton. The sun is seen; four stately females, and four men, who are occupied with three horses; also a richly decorated car. The motives are animated, the workmanship commonplace; the preservation appears good.

Two pediment-shaped reliefs, from the narrow end of a sarcophagus, which perhaps belonged to a hunter. In the centre of the one a shepherd reposing; on the right a sleeping stag; on the left a panther: in the centre of the other a hunter piercing a wild boar; on the right a dead wild goat. Below these two, and probably from the long side of the same sarcophagus, but of very narrow form, a cart drawn by two oxen, in which are all kinds of wild game, a large net carried by two huntsmen, and a dog, a huntsman with two spears leading a horse, two huntsmen carrying a dead wild goat, two others carrying a dead boar suspended by the two feet to a pole, and a dog. The motives of all these subjects are very true, animated, and peculiar; the workmanship, though decorative, good and conformable to style.

A sea-god, as an architectural ornament; taken quite in front; the nose is restored; below, a festoon of fruit. The conception is very energetic and animated; the admirable decorative workmanship may belong to the time of Trajan.

The four large statues, which are so conspicuously displayed, are not of great importance. The Minerva, and another female figure of which I know not the meaning, are, at all events, distinguished by good drapery. On the other hand, a male statue, erroneously called Theseus, is in every respect a feeble production of late Roman art, while the fourth statue is quite insignificant.

The seventeen busts, some of them of emperors, are of very common workmanship. Two of them have heads of porphyry, the busts of coloured marble; of the latter much appears to be new.

Two other small buildings, of a quadrangular form, are erected in a small garden. The largest is also adorned with a portico of four pillars, but without a pediment. Among the sculpture in the

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portico is a lion about to devour a dead heifer; very animated and true. A colossal tragic mask is also remarkable. The rest are very commonplace.

In the building itself I remarked the following works:—

The torso of a nymph, in motive and proportions resembling the Anchirroe at Tegel, the before-mentioned seat of the Humboldt family, but, though the drapery is of good style, and otherwise well executed, far inferior to that. The head, the arm, and the right foot are new.

The conquered province of Bithynia: a female figure supporting her left hand on a ball; in the right, which is new, a timbrel. The execution very poor.

The torso of a youthful satyr, with strongly projecting chest; soft in the forms, and of excellent workmanship.

Statue of a Roman in a toga, called Cicero, but the strange head, though an antique, does not confirm this appellation. The workmanship is mediocre.

Preparation for the sacrifice of a heifer. This solemnity is represented with singular distinctness of arrangement in a relief. The workmanship is also of merit.

I proceed to the busts.

Head of a young man, of antique conventional arrangement of the hair, appears to me a Greek production shortly previous to the time of Phidias, or, if not that, a very good imitation; the nose and the bust are new.

Venus: of very noble ideal character; the fulness of the under eyelid only slightly given; the hair arranged almost exactly like that in the Apollo Belvedere. The careful execution masterly.

Julius Cæsar: although somewhat rude in the rendering of the forms, yet the very careful execution in the hard material—a fine reddish porphyry—is doubly remarkable; the bust part is new.

The head of a child: the treatment of the eyes and hair shows it to be a tolerable work of the cinquecento time.

Marcus Brutus: of mediocre workmanship; the nose and a part of the mouth are new.

Seneca, in bronze; of rude, but animated forms.

Faustina the younger, and another Roman empress, whom, however, I did not recognise; of animated conception and good workmanship; noses and busts of each are new.

Socrates, in bronze; very animated, but the rude form of

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the chin and the treatment render its antique origin more than doubtful.

Four tragic masks, and one such as was probably used in acting a satyr; of colossal proportions, which, though of mediocre workmanship, yet are of great effect in point of conception, and admirable character.

Six fragments of an antique mosaic: in the centre a bird and three fruits and a rabbit alternately; all enframed in tendrils of the same pattern.

In a smaller and less pretending building opposite to this I remarked the following sculptures:—

A statue in a toga; of tolerably good execution, named Marcus Aurelius, from the youthful head of that emperor which is placed upon it, but which, though antique, and of admirable workmanship, does not belong to the figure.

A female statue, also with a head not belonging to it, and of bad workmanship. The drapery, though of commonplace execution, is striking from the peculiarity of its cast.

A female statuette, seated; attractive in motive; the workmanship rude.

A large sarcophagus: in the centre a sacrifice; in the corners three large lions tearing little horses; often met with in very late Roman sarcophagi; the workmanship rude.

In the open air, in front of this building, are also various sculptures, of which I observed the following:—

The torso of a Minerva; of good motive and good execution.

A female bust; of very peculiar arrangement, the hair lying like ears of wheat on the forehead. The execution soft; the point of the nose and the bust new.

A relief, with events from the games in the Roman amphitheatre. A dying lion is tearing a gladiator; also two other conquered animals. As lively and peculiar in the motives as it is rude in the workmanship.

The infant Hercules with the jaws of the Nemæan lion as a head-covering. The character of Hercules is but little apparent in the beautiful boy; the nose and a part of the lion-skin are new.

In the spaces of a kind of caisson, of very rich decoration, are two boys reaching towards apples upon a tree. The motive very natural and pleasing.

Statuette of a so-called Spes: a mediocre production, in imita-

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tion of the archaic style. The nose, part of the drapery, and two fingers of the right hand new; the features of the face show a late period.

The statue of a boy with a goose, in Parian marble. As pleasing in motive as it is soft in execution. The nose, the right arm, and the lower part of the legs new.

The sight of these sculptures in the open air seems to transport you from England to some Roman villa, and this effect is increased by the number of urns and vases—one vase of Oriental alabster—circular and quadrangular altars, with fragments of columns, some of them of rare specimens of marble.

Two days and a half barely sufficed for the observations which I have endeavoured to lay before the readers. The evenings were most pleasantly spent in the society of Dr. Brown, from Wales, the Roman Catholic bishop—a gentleman of great acquirements and of agreeable manners—and in that of other guests, being also delightfully varied by the charming singing of a lady who accompanied herself on the guitar.

Part of the evenings were also dedicated to studies connected with my pursuit. Among some hundred intaglios are many of great interest and value. I was allowed to take impressions of some of them, which, however, have been so much injured by my subsequent travels, that I can only give an account of very few of them.

A warrior about to kill an enemy he has just overcome. This subject is finely disposed in the oval space, and is an admirable work of Etruscan art, in the style of the well-known Tydeus and Peleus in the Royal Prussian collection.

A woman of powerful figure, seated on a stool of antique form, holding a child in her lap, of a free style of art, though of antique profile. From the indication of horns above the forehead, and two ears of corn, the figure is probably meant for Io and her son Epaphus.

The powerful figure of a man of middle age seated, feeding a large eagle from a patera. This is excellently conceived, and of very good workmanship.

Head of Jupiter: of broad and masterly treatment; very noble and stern in conception, and a very interesting modification of the numerous representations of this deity by the ancients.

A heifer about to kick: very animated in motive, and of good workmanship.

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Finally I saw a number of drawings from the collection of the late Benjamin West, of which, however, but few were worthy of note.

After a period of great gratification in every respect, I was conveyed in Mr. Blundell Weld's carriage to the nearest station for Preston, where I proposed to spend the night.

LOWTHER CASTLE.

The following day I had hoped to visit the celebrated Cumberland lakes; but, as the weather was very stormy and rainy, I was compelled to abandon this plan, which, for one so alive to the beauties of nature, was a great disappointment. From Preston I proceeded to Lowther Castle, the seat of the Earl of Lonsdale. The castle, which was built by the elder Smirke in the English (Gothic) style, forms, with its towers, a fine mass in the distance. The interior has also a fine effect from a large and splendid staircase. Nevertheless, it is easy to perceive that the architect has failed to observe the real principles of his art. Instead of the lightness and elegance which the Gothic style permits in its supporting members, the shafted pillars are here thick and heavy enough to support the cupola of a great dome, while the profile of the separate features, cornices, &c., in no way corresponds with the character of this architecture.

I proceed to describe the pictures in the order in which I saw them as I was conducted through the rooms by a very obliging housekeeper. The strength of the collection lies in very choice works of the Netherlandish school of the 17th century; there are good specimens also of the Italian, Spanish, and German schools; unfortunately the unfavourable weather much obscured the light.

PAUL BRILL.—A very poetic landscape; harmonious in keeping and colouring for him; of his latest and best time.

GASPAR POUSSIN.—1. A landscape, with a man and an ass in the foreground, distinguished not only for the poetical composition, but for the transparency of the colour, and the careful execution of the details.

WILLIAM VAN DE VELDE.—1. The mouth of a river; still water; two fishermen with a boat upon the coast; two Dutch vessels on the river; 1 ft. 4½ in. high, 1 ft. 10 in. wide. Of singular transparency and delicacy.

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SALVATOR ROSA.—1. A landscape with soldiers. A good picture.

GASPAR POUSSIN.—2. A rather large landscape, but less transparent and refined than the specimen above described.

RUBENS.—The Virgin seated, holding the Child, which is playing with a lamb, the ear of which the little St. John is holding. Elizabeth is gazing earnestly at the children; a landscape background. This picture, which was painted by Rubens for M. Gobou, in Antwerp, and sold in 1763 by a descendant of that individual, together with a Charity by Vandyck, to Sir James Lowther, for 1887*l.*, belongs in many respects to the finest works of the master. The characters of the figures are realistic, but of the highest animation; the colours perfectly luminous; the execution of admirable body, and as careful as it is spirited. 3 ft. 7 in. high, 5 ft. wide.

BONIFAZIO.—The Finding of Moses. Resembling Titian in the realistic mode of conception, and Giorgione in colour.

VANDYCK.—1. A Charity; a female figure of great charm, with a naked child on her lap, another encircling her arm, and a third behind her; landscape and architecture in the background. 4 ft. 9 in. high, 3 ft. 9 in. wide. This already-mentioned picture is not only very attractive in composition, but of so deep a golden tone that it was doubtless painted not long after Vandyck's return from Venice. Another, and also a beautiful example of this picture, which I saw at Corsham House in 1835, from its lighter tone probably belongs to a later period of the master.

TENIERS.—1. A rural fête. Among the numerous figures three dancing couples are particularly distinguished. In the centre a tree and two cottages; in front a party eating and drinking. This rich and careful picture has singular power and transparency of colour. A sunbeam falling on a group in the background introduces an agreeable variety of light. 2 ft. 1⅛ in. high, 2 ft. 10 in. wide. From the celebrated Lormier collection at the Hague.

PHILIP WOUVERMANS.—1. A hunting-party halting in the neighbourhood of a stately country-house, as appears from some groups of sculpture. One of the party is teasing a lady's lapdog with his falcon. A rich, attractive, and very careful composition, executed in the master's second manner, but heavy and cold in tone. 1 ft. 6 in. high, 2 ft. 0½ in. wide. From the Lormier collection.

SASSOFERRATO.—A good example of the frequently-recurring Virgin with the sleeping Child.

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BERNHARD VAN ORLEY.—I am inclined to consider this picture of the infant Christ and St. John kissing each other as a delicate and careful work by this master, from a well-known composition by Leonardo da Vinci.

FRANK HALS.—A Dutch general, in yellow uniform, displays the great animation and the masterly execution of this painter in full perfection.

A male head by some good master, though not, I am inclined to think, by Titian.

TENIERS.—2. A number of rustics eating, drinking, and dancing in the court of a public-house; the village church-tower in the distance; some houses, and a shepherd with his flock. Of good motives, and carefully painted in a powerful but somewhat heavy brown tone. 2 ft. high, 2 ft. 4½ in. wide. From the Lormier collection.

PHILIP WOUVERMANS.—2. Horsemen halting, in a landscape, with a female suttler; an officer dismounting from his grey horse and lighting his pipe; a soldier caressing a girl. A rich and very picturesque composition of his second manner. Very spirited and delicate in execution, though somewhat cold. 1 ft. 6½ in. high, 2 ft. 1½ in. wide. From the Lormier collection.

TENIERS.—3. A large rural merrymaking in the court of the house of some seigneur de village. Guests are eating and drinking at two tables; two couples dancing; others looking on. On the right a group of trees. This picture, also from the Lormier collection, is one of the most admirable of this class by the master. Notwithstanding the size—3 ft. 1½ in. high, 4 ft. wide—the execution of the numerous details is singularly careful; the keeping, in a clear silvery tone, masterly. In the flesh only we observe a somewhat reddish tone.

JAN STEEN.—The painter himself, in an elegantly furnished apartment, engaged, much at his ease, in eating oysters, which an old woman is opening for him, while a pretty young girl hands him a glass of wine. A boy waiting, and a dog, complete the figures. In point of humour, power, and transparency, careful and spirited treatment, one of the finest specimens of the master. A view through a door, with a gentleman and lady, approaches Peter de Hooge in transparency. From the Lormier collection.

LENAIN.—1. This is the name given to a very spiritedly-executed picture of an intoxicated woman on an ass, with another woman,

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a man, and a boy. It appears to me, however, too powerful in tone for him, and not entirely true to his character. In both respects it reminds me much of VICTOR, the follower of Rembrandt.

MURILLO.—1. Two beggar-boys, one holding a pigeon, the other eating a water-melon. An original repetition on a small scale of a very beautiful picture in the gallery at Munich.

ADRIAN BROUWER.—Boors playing cards. This appears to me rather a pleasing picture by ZORG.

GERARD DOW.—1. The Village Lawyer. An elderly man, with spectacles, seated at his writing-table, mending his pen by the light of a candle. Books and a document with seals on a shelf. Very true and animated, and of marvellous clearness and delicacy in the effect of light. 10 in. high, 8½ in. wide. From the Lormier collection.

TENIERS.—4. Two peasants playing cards; three more looking on; five other persons in the picture. Executed with singular vigour in his golden tones. 1 ft. 3½ in. high, 1 ft. 2½ in. wide. From the Lormier collection.

LENAIN.—2. Some children dancing to the whistling of a boy; also a mother and her child. Very animated, unaffected, and true.

WIGMANA.—To this to me unknown master is attributed a very carefully executed house with a landscape, quite in the style of Ruysdael. The history of art mentions only a Gerard Wigmana, who was a mediocre historical painter.

ADRIAN VAN DER WERFF.—1. Two nymphs, one partly clad, dancing to the flute of a satyr. One of his warm and transparent pictures, of great delicacy of treatment. 1 ft. 4 in. high, 1 ft. 0½ in. wide. From the Lormier collection.

ADRIAN VAN OSTADE.—1. Two old women enjoying a little brandy together. Of great humour, and of masterly execution in his somewhat cool and reddish tones. 8 in. high, 7 in. wide.

PHILIP WOUVERMANS.—3. Four horsemen halting at a smithy; the smith and another man examining the foot of a grey horse. Some children walking on stilts, one of whom has tumbled down. Admirable in composition and delicacy of touch, but dark in parts. His second manner. 1 ft. 1¾ in. high, 1 ft. 4 in. wide. From the Lormier collection.

GERARD DOW.—2. A female portrait, which, from the likeness to himself, I imagine to be his sister. An attractive picture of his earlier time.

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LENAIN.—3. A boy riding on a goat, with other persons. The companion to the woman on a donkey, and by the same Netherlandish hand.

ADRIAN VAN OSTADE.—2. Two couples dancing to a pipe and a drum before a cottage shaded with trees; other figures looking on, or indulging in smoking and drinking. In point of richness of composition, picturesque distribution of figures, depth and transparency of the golden tone, and delicacy of touch, this is a picture of the first class. Inscribed and dated 1656. 1 ft. 2 in. high, 1 ft. 6½ in. wide.

HOLBEIN.—A female portrait, about a quarter life-size, with a white cap and a white pigeon, is an admirable and well-preserved picture, in the warm, brownish tones of his earlier time.

ADRIAN VAN DER WERFF.—2. Christ with the Woman of Samaria; showing all the delicacy of the painter's execution, but dark in colouring.

JAN BREUGHEL.—The Crucifixion; a very rich composition, and executed with great care.

WILLIAM VAN DE VELDE.—2. A slightly agitated sea. Of great delicacy.

VALENTIN.—1. Soldiers in violent quarrel. This small picture, with very animated figures and great clearness of colour, appears to me rather the work of some good Netherlandish painter.

ADRIAN VAN OSTADE.—3. Nine figures in a public-house; one of them holding up a glass of beer, in the act of proposing a toast. In the space behind are three peasants playing cards. Inscribed and dated 1654. In his reddish, warm flesh-tones, with a wonderful charm of chiaroscuro, and of masterly execution. 1 ft. 3 in. high, 1 ft. 5½ in. wide.

VALENTIN.—2. The Tribute-money. Companion to the foregoing picture, and by the same hand.

VANDYCK.—2. Portrait of the Earl of Dorset; on a small scale. Very warmly coloured; but the high position and the bad weather allowed me to form no judgment.

PICTURES ON THE STAIRCASE.

TITIAN.—1. A male portrait, full-length figure, life-size, appears to be a good picture, but the darkness prevented a more precise opinion.

GUIDO RENI.—St. Francis kneeling in prayer. Noble in feeling, and powerful in colouring.

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ALBERT CUYP.—A hilly landscape, with a herdsman, a herdswoman, cows, and sheep. Of great truth of detail, but somewhat pale in the colouring of the principal parts. 2 ft. 2 in. high, 2 ft. 8 in. wide.

DECKER.—A landscape of much merit for him.

TITIAN.—2. Portrait of a Spanish general. Half-length figure; nobly conceived, and of glowing colour.

GIORGIONE.—Ceres. A picture of value, but belonging to some later master.

MURILLO.—2. A boy *faisant la chasse*. Very animated, but somewhat dark in colouring.

SALVATOR ROSA.—2. St. Jerome. Too darkly placed to permit an opinion.

TINTORETTO.—1. The Magdalen. Whole-length figure, life-size; of great energy.

2. Portrait of a Venetian nobleman. A capital picture.

PIETRO DELLA VECCHIA.—1 and 2. Two pictures, with soldiers at cards. Very admirable works of the master. Animated in the heads, warm and clear in colouring, and very careful.

VAN DEN ECKHOUT.—St. Peter and St. John healing the lame man at the gate of the Temple. Of great delicacy.

REMBRANDT.—Belisarius blind, with a youth; behind, another male figure. A picture of unusual subject, and also of unusual character, though still an excellent work of the master. 4 ft. 9 in. high, 3 ft. 7 in. wide.

ELISABETTA SIRANI.—The Magdalen. To judge from the style of feeling, and from the clear and warm colour, a fine picture by CIGOLI.

PAUL VERONESE.—A party of men and women. Three-quarters life-size; full of animation; of admirable keeping, and carefully executed.

Lord Lonsdale also possesses a fine collection of pictures by SNYDERS, at another seat, called Whitehaven, to which, by the intervention of a friend, I had received a letter of admission, which was an unusual favour. Much, however, as I admire the works of this great animal-painter, other collections, both in Scotland and England, more consonant with the object of this work, claimed too much of my time to allow me to pay a visit to Whitehaven.

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LETTER XXVIII.

Edinburgh: Beautiful situation of the city — Steele the sculptor.— Pictures belonging to the Royal Institution — The Torry marbles and bronzes — The Torry pictures — Scott monument — First acquaintance with whisky — Calton Hill — Monuments — View from it — Holyrood Palace — The Queen's Drive — Heriot's and Donaldson's hospitals — The University — College Library: Manuscripts with miniatures. — Library of Writers to the Signet: MSS. with miniatures — Mr. Dennistoun's pictures — The late Thomas Duncan — Sir John Watson Gordon.—Glasgow: The College — Hunterian collection of pictures — MSS. with miniatures.— Pictures belonging to the School of Design — Mr. M'Lellan's pictures — Trip to the Highlands.—Garscube, seat of Sir Archibald Campbell: Pictures — Hamilton Palace: Collection of pictures — Daniel in the Lions' Den, by Rubens — Miscellaneous schools — Sculpture — MSS. with miniatures — Greek, Frankish, German, and Italian MSS. — Library.—Wishawe, seat of Lord Belhaven.—Hopetoun House, seat of Lord Hopetoun: Collection of pictures. — Various collections in Scotland — Dalkeith Palace: List of pictures.

EDINBURGH.

I HAVE now become acquainted with Edinburgh, a city I had always longed to see. As I did not at once find some individuals at home to whom I had letters of introduction, I sallied forth to view the wondrous city, beginning with the gardens lying in the valley under the castle, between the old and new town. The grand position of these grounds has been well taken advantage of, so that few capitals in the world can offer walks at all approaching these in beauty. My next aim was to reach the summit of those mighty masses of rock on which the castle stands. On my way I was astonished at the variety and richness of picturesque views which the city presents, as it follows the bold outlines of the ground—now climbing hills and now sinking into glens—and which surpassed anything I had ever seen in my numerous travels. One surprise came upon me after another, each arresting my steps on the way to the desired goal. Once on the height, with an invalid soldier directing me to the chief points of the view, I felt as if some gorgeous dream had been actually realized. Beyond the old town, with all its rising and sinking planes of buildings, lay the new town, stretched out on its more level base with great regularity of line. Further on the right was the Calton Hill, with

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its peculiar forms; then Holyrood, and the mighty Salisbury Crags, and Arthur's Seat, with the harbour of Leith; and, high on the horizon, the sea, which, illumined by a sunbeam, shone like a silver plain. I returned through the High-street, over the mound, and so through Princes-street, whence I saw the mighty labyrinth of the old town, with houses nine stories high, stretched out in all its grey mass.

Returning after a walk of five hours in a state of the utmost delight, I found a note from Miss Rigby, to whom her sister, Lady Eastlake, had given me a letter of introduction, but whom I had not previously found at home. The next morning this accomplished and amiable lady escorted me to the atelier of Steele the sculptor, an artist of the greatest talent, who showed me some of his successful works. The most important is an equestrian statue of the Duke of Wellington, in which I recognised the same aim which distinguishes Rauch, viz. the union of a genuine plastic style, as preserved to us in the Greek marbles, with the conditions of a modern costume. At Mr. Steele's house we found the secretary of the Scottish Academy, Mr. D. O. Hill, a skilful and well-known landscape-painter, who most kindly took charge of me. I received also the same attention from Mr. Christie, Director of the School of Design, whose acquaintance I had made before in Berlin. To these two gentlemen I am indebted for having seen more of Edinburgh in a few days than others do in weeks, and I rejoice to have this opportunity of expressing my gratitude.

I was first taken by Mr. Hill to the building of the Royal Institution "for the promotion of the Fine Arts in Scotland," in which also the Royal Society and the Board of Trustees for the Improvement of Manufactures hold their meetings. The building is like a Doric temple of the richest form, with a portico of eight pillars, three pillars deep. Four small projections, supported by two pillars, on the long colonnaded sides, and an attic behind the portico, on which is the statue of Queen Victoria enthroned, constitute the chief departures from the Doric form. The execution of the building is sharp and precise in a beautiful stone.

Several rooms, successfully lighted from above, among which is a large saloon, contain a considerable number of pictures, the bulk of which are by the old masters; the rest by the modern English school. The catalogue, of which Mr. Christie presented me with an elegant copy, informs us that the portion of these pictures

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belonging to the Royal Institution were purchased for the foundation of a public gallery for Scotland, on the same footing as the National Gallery in London. They include some very valuable works, though unfortunately the best have suffered greatly by restorations.

Single pictures have also been added by presents and legacies. The other portion, containing genuine and good pictures, especially of the Netherlandish school of the 17th century, consists of the collection of Sir James Erskine, of Torry, bequeathed by him to the University of Edinburgh, who, greatly to their credit, have placed them in the Royal Institution, and thrown them open for the enjoyment of the public, and the instruction of artists. For the same reasons that actuated me in the Royal Institution at Liverpool, I shall briefly mention many pictures here that I should have passed over in silence in a private gallery. I adhere to the numbers and to the names given in the catalogue in the description of the pictures.

PICTURES BELONGING TO THE ROYAL INSTITUTION.

1. VANDYCK.—The Lomellini family. This picture, which is 9 ft. square, is unquestionably one of the chief works executed by Vandyck in Genoa. It was there bought by the deceased Mr. Andrew Wilson, an admirable connoisseur, of the Marchese Luigi Lomellino. It was formerly, as I am informed by an artist who studied the picture well before the last restoration, upon the whole in good preservation. Only the head of the boy, his dress, and a portion of his hand, with those of the lady, required any restoration. It has now, however, been quite recently restored, and is not only injured by over-cleaning, but the heads, and especially that of the girl, which was one of the finest portions of the picture, have been reduced to such a cold and empty state by over-painting, that whoever looks to a picture for something more than a name can only derive a very painful impression from it.

2. Portrait of a gentleman in armour; whole-length figure, life-size. Purchased at Genoa from the Gentili family. Finely conceived, and painted in a warm golden tone, but somewhat empty in the forms. 8 ft. 7½ in. high, 5 ft. wide.

3. The Martyrdom of St. Sebastian. The saint is being bound by three men to a tree. Two Roman horsemen are introduced. 8 ft. 6 in. high, 5 ft. 6 in. wide. This picture, which was purchased at Genoa from the Balbi family, is nobly conceived, and executed in the earlier time of the master, with an energy and

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warmth and power of colour allied to Rubens. The figure of the saint is unfortunately so over-cleaned as to be of a cold tone.

4. PARIS BORDONE.—A lady at her toilet, 4 ft. 7 in. high, 3 ft. 5 in. wide. This picture, from the collection of the Duke of Grimaldi, has all the animation and luminous flesh-tones of the master. It belongs, however, to his somewhat gaudy works.

5. TITIAN. A landscape representing noon, which once, with three others, is said to have adorned a bed belonging to Charles V. 1 ft. 1 in. high, 6 ft. 6 in. wide. Purchased from the Duke of Vivaldi-Pasqua. The forms and colours are too hard for Titian, and the figures too feebly drawn; at the same time it is unquestionably the work of some skilful painter of the Venetian school.

6. TITIAN.—A portrait; too feeble in drawing, and too cold in colour, for him.

7. SEBASTIAN DEL PIOMBO.—Bacchus and Ariadne. By an inferior and hard painter of the Ferrarese school.

8. JUSTUS SUSTERMAN.—Portrait of Alessandro Farnese, half-length figure; unusually animated in conception and free in treatment for him.

9. GAROFALO.—Christ driving the Money-changers out of the Temple. Although warmly coloured and carefully executed, the picture is not attractive. Subjects of this class, as I have alread had occasion to remark, are not within the province of this painter. The figure of Christ is very unsuccessful here.

10. DIRK VAN DELEN.—An architectural piece, very hard and gaudy for him.

11. GASPAR POUSSIN.—A landscape. This has something hard in the colour for him, but hangs too high for an opinion.

12. GIACOMO BASSANO.—Portrait of a senator; noble and animated in conception, and of masterly painting in a glowing golden tone. From the collection of the Duke of Grimaldi.

13. GUERCINO.—The Virgin and Child, and St. John; a beautiful and characteristic picture of the master.

PALMA VECCHIO.—The Adoration of the Shepherds. A feeble picture of his school.

18. PORDENONE.—Christ on the Mount of Olives. Too feeble for this great master.

21 to 24. TINTORETTO.—Summer, Autumn, and Winter. Interesting as showing the free and slight treatment and gaudy colouring of this master in his total degeneracy.

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MICHAEL ANGELO DA CARAVAGGIO.—St. Christopher. The moral vulgarity, and, at the same time, the off-hand power of the master, are seen here in the fullest extent.

GIORGIONE.—Small portrait of a man, which I have often seen elsewhere. Although the tone of the flesh is unusually reddish for him, yet the conception and warmth of colouring in the other portions, and the style of touch, lead me to attribute it to his hand. From the Grimaldi collection.

MURILLO.—A shepherd-boy singing, with a pipe in his hand. At the first glance I was inclined to ascribe this to MICHELANGELO AMERIGHI DA CARAVAGGIO—a good work—a supposition confirmed by the initials M. A., with which it is inscribed.

31. BERNASIO.—A landscape of rich composition. In design, colour, and execution, one of his best pictures.

32. PANDOLFO RESCHI, a native of Dantzic, but settled in Florence.—A battle-piece, in which he appears as a very skilful scholar of Le Bourguignon.

33 and 34. FRANCESCO FURINI.—Head of a St. Sebastian and of a poetess; both good works.

36. JAN MIEL.—A landscape with figures. Too heavy, to my view, in colour for him, and too dark in the treatment. I should ascribe it rather to MICHAEL ANGELO CERQUOZZI, called M. A. delle Bambocciate.

37. JAN BOTH.—A landscape. Too gloomy in tone and too uncertain in treatment for him.

38. ELISABETTA SIRANI.—St. John; a pleasing but not distinguished picture by this admirable scholar of Guido.

39. GIACOMO BASSANO.—Christ driving the Money-changers out of the Temple. A good picture, with the full warmth of his colouring, but unfortunately much restored in many parts.

40. LODOVICO CARRACCI.—The Death of Abel; a feeble production.

41. SPAGNOLETTO.—The Martyrdom of St. Sebastian, by a later and feebler master.

42. SNYDERS.—A bear-hunt; quite unworthy of him.

43. SPAGNOLETTO.—The Release of Peter from Prison. Too poor for him.

46. ADRIAN VAN DER WERFF.—The Burgomaster and his wife. In my opinion, a delicate picture of the latter time of BARTHOLOMEW VAN DER HELST, which, however, by over-cleaning, has become empty in form and cold in colour.

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47. FERDINAND BOL.—Portrait of a professor; hard and disagreeable.

49. TINTORETTO.—5. Portrait of a senator; genuine, but commonplace.

51. TIEPOLO.—The Finding of Moses; a very good, and for him unusually powerfully-coloured picture, in the style of Paul Veronese.

52.—2. The landing of Pharaoh's daughter; admirably executed in his more broken colours.

I mention also the following older pictures, which are not in the catalogue:—

WALSCAPELLEN.—A breakfast; a very good picture by this rare and excellent master, in the taste of A. Mignon.

BONIFAZIO.—The Last Supper; a particularly fine work in composition, glow of colouring, and mastery of execution.

CASPAR NETSCHER.—Portrait of a noble boy; a delicate picture in the silvery tones peculiar to his later period.

CORNELIUS HUYSMAN.—A poetic landscape, of tolerable size, and of very powerful colour.

Of the pictures of the modern school the following were most remarkable:—

59. H. W. WILLIAMS.—The Temple of Minerva at Sunium; a water-colour drawing of singular power and freedom.

60. REV. JOHN THOMPSON.—Bruce's Castle of Turnberry; spiritedly conceived, and of great power of colouring, but decorative in treatment, and showing, by its deep cracks, the want of a sound technical basis.

Here I may also mention five pictures by ETTY, belonging to the Scotch Academy, and exhibited in a separate room. I here saw this master in a new and most favourable light, namely, as an historical painter of great energy in events of the deepest dramatic character; with figures as large as life, displaying motives of the utmost animation, though sometimes bordering on the theatrical; a powerful colouring, and a solid, marrowy treatment. Three of the pictures represent events from the history of Judith:—herself about to kill Holofernes; her female attendant waiting before the tent; and Judith putting the head into the basket. Another picture is, "Woman interceding for the Vanquished:" a female figure, of noble and touching expression, with two figures in mortal combat. Benaiah slaying the two lion-men of Moab is the most exaggerated.

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In the next following and last room are placed the sculptures belonging to the legacy of Sir James Erskine. They consist of some small antique torsos; of a number of copies (some in marble, the rest in bronze) from celebrated antique marbles; of specimens of the cinquecento time; and, finally, of several vases of precious marbles. Among the torsos I was most struck with that of a draped female in Parian marble, and also that of a man, with the head and limbs restored.

Here I also saw a copy of Volpato's engraving of Raphael's Loggie, coloured for the use of students, and also for manufacturers; a work the more to be prized, as the originals in the Vatican are hastening to their destruction.

THE TORRY COLLECTION.

1. REMBRANDT.—A very wooded landscape. Although much in his style of conception, it differs from him too much in treatment, and especially in the minute making out of the trees, for me to assent to the name here given. It is, however, by some good master. 1 ft. 9 in. high, 2 ft. 3¾ in. wide.

2. HOBBEMA.—A wooded landscape. The inscription upon it is a false one, the picture being too hard, spiritless, and crude for him.

3. VAN DER MEULEN.—A landscape, with Louis XIV. in a state carriage, and with a numerous suite. Warm in colour, and careful in execution. 2 ft. 0¾ in. high, 2 ft. 9¾ in. wide.

4. GREUZE.—Interior of a peasant house, with a young woman nursing her child; her mother next to her; also a maid cleaning a copper vessel. A very attractive picture, carefully executed in his delicate but subdued tones.

5. ANDREAS BOTH.—A rocky landscape. Too feeble.

6. JAN BOTH.—A landscape, with a warm morning light; two horsemen watering their horses. A delicate, pretty little picture, though somewhat injured with cleaning. 1 ft. 4 in. high, 1 ft. 9¼ in. wide.

7. TITIAN.—The Virgin and Child, to whom a lady is giving flowers. A somewhat feeble picture of his school.

8. CAREL DUJARDIN.—A hilly landscape, with a stream, and two horsemen and other persons halting before a tavern door. A beautiful picture; only the tone of the distance somewhat too uniformly insipid. 2 ft. 7¾ in. high, 2 ft. 8½ in. wide.

9. GIULIO ROMANO.—Part of the Battle of Constantine, in which the father is about to bear away the son whom he has

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struck down without his knowledge; a motive which Shakspeare has introduced into his Henry VI., in order to express the horrors of a civil war. This little picture is, however, judging from colouring and touch, unquestionably a study by that well-known Dutch painter of battle-scenes, PETER VAN BLOEMEN, called STANDART (lived 1649-1719), from Giulio Romano's picture. The assertion also in the catalogue, of Raphael having commenced that picture, is erroneous. Both the painting, as well as the notices extant upon it, prove that Raphael only supplied the composition. 1 ft. 6½ in. high, 2 ft. 1 in. wide.

10. JACOB RUYSDAEL.—A wooded country with a standing water, in which some figures are angling. Careful, but belonging to his dark and grey-toned pictures.

11. DOMENICHINO.—The Martyrdom of St. Andrew. Much too spiritless and too grey for him; and decidedly only an old copy.

12. DOMENICHINO.—A wooded landscape, with a figure about to dress after bathing: a beautiful picture, but, judging from tone and touch, rather an unusually good work by GRIMANI.

13. PYNACKER.—A wooded landscape, with hilly distance; in front a shepherd-boy with his dog, and a cow. In this solidly painted picture, which represents a fresh morning light, the master appears in his most favourable aspect. 3 ft. 0½ in. high, 1 ft. 8 in. wide.

14. PROCACCINI.—The dead Christ lamented by the Magdalen and by angels. A very good sketch.

15. ALBERT CUYP.—A landscape. Too heavy in tone, and too decorative in treatment, for him.

16. JAN LE DUC.—A party playing cards. In a warm, but for him heavy tone, and carefully executed.

17 and 20. GHISOLFI.—Two pictures of ruins and fragments of sculpture, with figures. Composed with taste, and skilfully executed, though in his heavy tone.

18. JACOB RUYSDAEL.—1. A landscape, with distant view over a flat country: trees in the centre; in the foreground a group of oaks and a stream in which three horsemen are watering their animals, while other figures are angling. This large landscape, in which WOUVERMANS painted the principal figures, belongs in point of originality of composition, in depth of feeling for nature, and in spirited treatment, to the first works of the master. In

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the tone, especially of the water, it is, however, somewhat heavy. 4 ft. 5½ in. high, 6 ft. 4½ in. wide.

19. SNYDERS.—A wolf-hunt. Conception, drawing, and painting, all prove it to be not by this master, but by ABRAHAM HONDIUS. Figures life-size.

21. ADRIAN VAN DE VELDE.—A landscape, with shepherds and cows. A careful but somewhat crude picture. 1 ft. high, 1 ft. 3½ in. wide.

22. HOBBEMA.—A woody landscape, with groups of trees, and water, with a boat and three men. Inscribed and dated 1650. The last number is, however, not quite distinct. A very attractive picture, of very spirited treatment. 1 ft. 9½ in. high, 2 ft. 11½ in. wide.

23. PAUL VERONESE.—Venus and Adonis. More delicately drawn than usual, and painted in a very clear tone. 2 ft. 0½ in. high, 2 ft. 8½ in. wide.

24. PETER NEEFS.—Interior of a church; warmly coloured, but with his sharp and metallic rendering of the architectural forms.

25. JAN STEEN.—A sick lady in bed; the doctor and a maid. A spirited and warmly-toned work of the master. But over-cleaning has rendered the sick lady paler still than she originally was. 1 ft. 10½ in. high, 2 ft. 3½ in. wide.

26. JAN BOTH.—A landscape. Doubtful; but too high for an opinion.

28. WILSON.—A landscape of an Italian character; in his delicate and clear tone. 1 ft. 7½ in. high, 2 ft. 4 in. wide.

29. GIORGIONE.—A youth and a maiden: decidedly by PIETRO DELLA VECCHIA. A picture he often repeated, and one example of which is in the Berlin Museum.

30. SALVATOR ROSA.—A wild scene, with robbers. Spiritedly composed, but very dark in colour. 1 ft. 8 in. high, 3 ft. 0½ in. wide.

JACOB RUYSDAEL.—2. To this master I attribute a sea-piece, marked "unknown," with agitated waves and fishermen's boats on the Dutch coast. Particularly fine, and the sky quite in his manner.

32. TENIERS.—1. A woman on horseback, and other figures, in which he has successfully imitated the manner of Giacomo Bassano. 11½ in. high, 1 ft. 5½ in. wide.

33. REMBRANDT.—A hilly landscape. Poetical in feeling, and

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spiritedly and sketchily thrown on the canvas. 11½ in. high, 1 ft. 3½ in. wide.

34. ADRIAN VAN DE VELDE.—A landscape, with a woman riding a donkey, and various cattle in the foreground. A very pleasing and careful picture, but so dark in the foreground that I rather doubt the originality. 1 ft. 8½ in. high, 3 ft. 5½ in. wide.

35. WILLIAM VAN DE VELDE.—A smooth sea, with fishing-boats. A rich, clear, and delicate picture.

36. JAN LINGELBACH.—A landscape, with an inn, before which a waggon and various figures are halting. A very remarkable work, in which the painter has successfully aimed at the delicacy and truth of Wouvermans.

37. BERGHEM.—A hilly landscape, in warm evening light; in the water in the foreground are two cows and a goat. The cold tones of the shadows and the kind of treatment show the later time of the master.

38. TENIERS.—2. Peasants playing at skittles in the court-yard of an inn. A beautiful and delicate little picture, in his somewhat brownish flesh-tones. 1 ft. 1½ in. high, 1 ft. 10 in. wide.

39 and 45. LE BOURGUIGNON.—Two skirmishes of cavalry. Very spiritedly designed, and treated in his somewhat gaudy colouring. 1 ft. 1½ in. high, 1 ft. 10½ in. wide.

40. CAREL DUJARDIN.—A smith at his forge shoeing the hind foot of an ox; a genuine picture, but, from the predominating masses of shadow, one in the master's least esteemed style. Also somewhat injured in the sky. 1 ft. 2½ in. high, 1 ft. 4½ in. wide.

41. GASPAR POUSSIN.—A land-storm. However poetical in composition, yet the treatment of the trees and the colouring of the figures, especially of one of a brick-red tone, lead me to consider it a very beautiful picture by JULIUS FRANS VAN BLOEMEN, called ORIZZONTE. 1 ft. 9¾ in. high, 2 ft. 7¾ in. wide.

42. GUIDO RENI.—An Ecce Homo. Delicate and noble in design, but with the greenish local flesh-tones and the grey shadows of his later time. 1 ft. 10 in. high, 1 ft. 4¾ in. wide.

43. VAN DER HEYDEN.—A wood with stags. Not a subject congenial to the master's powers.

44. LUDOLPH BACKHUYSEN.—An agitated sea; the small boats driving into harbour. Of delicate touch, but cold and rather crude. 1 ft. 5 in. high, 1 ft. 11 in. wide.

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46. A bear-hunt; rightly given in the catalogue as a copy of SNYDERS.

On visiting the fine collection of casts from celebrated antiques, and of architectural ornaments, I made the acquaintance of Mr. Dallas, one of the teachers in the School of Design in which these casts are made use of. I found him a person of a cultivated taste for art, and full of zeal in his vocation.

I now proceeded to inspect the tomb of Walter Scott, which the piety of his fellow-countrymen has erected to him. It rises from the level of Princes Street, in the form of a perforated tower of late Gothic style, 200 feet high. When it is remembered that the architect, the late Mr. George Kemp, was formerly only a common mason, it is astonishing that he should have succeeded in planning this monument. And it was doubtless a right feeling that selected this style of architecture for the poet, who was especially inspired by the spirit of the middle ages. At the same time the proportions of the lower part of the tower appear to me too wide for the lofty centre part, while the connection with the four small corner towers is too steep, and the buttresses are neither constructively necessary nor agreeable to the eye. In the details, also, all congruity and understanding is wanting. To justify this criticism, I may refer to the beautiful fountain at Nuremberg as the most successful work I know of this form. Below the arch of the lowest tier of architecture is seen the figure of Walter Scott seated, by STEELE. The head is true and animated, the action simple and dignified, the execution careful. I would only observe that the drapery is rather too heavily massed in some portions.

At a dinner to which I was invited by Mr. Dallas I met a small number of accomplished and learned gentlemen, with whom I spent a very delightful evening. Straightforwardness, true-heartedness, and amiability, seemed as much at home as in some similarly social circles of my native land. For the first time I made acquaintance with "whisky," a beverage only known to me hitherto in the pages of Walter Scott. With hot water and sugar as here compounded it is an agreeable beverage, so that I can imagine a considerable degree of enthusiasm in its enjoyment.

A breakfast next morning with Mr. Hill was combined with a visit to the Calton, on which his house stands. Among the many monumental buildings upon it, that erected to Dugald Stewart, a

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free imitation of the monument to Lysicrates at Athens, from a design by Playfair, occupies the first place. The twelve columns, also—the commencement of a monument to those who fell at Waterloo—have a very good effect, while the otherwise unfortunate memorial to Nelson presents at all events an imposing mass. The views from the Calton are magnificent; on one side on to the town, with the prison in the foreground, looking with its towers like a mediæval fortress, and in the background the rocky mass of the Castle, stretched out in all its imposing grandeur; and then on the other side, towards the distant expanse of the sea, animated with vessels, and with its straight horizontal line, splendidly contrasting with the bold sweeping outline of Salisbury Crags and Arthur's Seat. The High School, also, which lay at our feet, with its portico of six columns, was an object on which the eye willingly dwelt. Lower down is the ancient and celebrated Palace of Holyrood, lying so peacefully in a narrow valley, that it is difficult to imagine it the scene of such a bloody event as the death of the harmless Rizzio. The fortress-like towers alone at the corners of the façade give a mediæval character to the quadrangular building. On visiting the apartments so well known in history in this portion, I was surprised at the humble and modest character of a residence inhabited by so splendid and life-loving a queen as Mary Stuart.

In order, however, to obtain the most complete view, far and near, of all the splendours of this locality, I drove, by my friend Mr. Christie's advice, with him, to the grand new road called the Queen's Drive, encircling the Salisbury Crags, and which, from the panorama it commands, is decidedly the most beautiful road in the world. Marvellous are the contrasts here presented to the mind. In the distance the immeasurable ocean, suggesting the mysterious longing for that which lies beyond it; low in the foreground Duddingston Loch, with its quiet village—the scene of Thomson's clerical as well as artistic labours—bringing thoughts of a peaceful asylum from the world, till Schiller's verses occurred to my memory—

> "Aus des Lebens Mühen und ewiger Qual
> Möcht' ich fliehen in dieses glückselige Thal."

Then the wide outstretched city, with its opposite associations—the old town offering the striking picture of a rude and multiform past—the new town and all surrounding it that of a fresh and

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living present. As we drove along my kind companion drew my attention to every point in any way connected with Walter Scott's 'Heart of Mid-Lothian.' Few buildings, however, so much attracted my notice as that of Heriot's Hospital, which, from its four grand corner towers, I at first mistook for the ancient citadel of the town. For a building of the 17th century (1628-1660), it has a very ancient aspect. The name of Heriot, however, jeweller to King James VI., rose high in my estimation, as I learnt that this building was dedicated to the education and advancement of a number of poor boys. Altogether I was most gratefully impressed by the number of benevolent institutions of various kinds in Edinburgh, the grandest and most recent of which is the hospital erected by the will of one Mr. Donaldson — a printer, who died in 1830—which lies at a short distance from the city. This building, which has been erected by Playfair the architect, at a cost of 200,000*l.*, is of such extent and elegance, that I took it at first sight for some royal palace. Nor, while I admire the benevolence that prompts such foundations, must I overlook the fact that it is sometimes at the expense of the natural heirs of the princely donors.

Within the city also there are numerous stately buildings which do honour to modern architecture, especially the University, erected 1789, from a design by Robert Adams. The portico of four Doric columns, with shafts 26 ft. long, in one piece of granite, leads into a magnificent quadrangular court, 358 ft. by 255 ft., enclosed by buildings of the finest materials and workmanship. As regards the interior, the great College Library is, in point of proportion and splendour of fitting up, one of the grandest rooms I have ever seen. Among the MSS. with miniatures, I was struck by the following:—

A Breviary, octavo, imperfect at the end; written in one column in a beautiful minuscule letter. Judging from the border decorations, and from the saints in the calendar, of English origin; from text and style of art, about the date 1420-1430. The few pictures occupying a whole page are still treated in that ideal taste which came into vogue about the middle of the 14th century. The technical part is slight but skilful; the grounds coloured.

A Breviary, folio, presented by Dr. Thomas Douglas in 1679; a large and full minuscule letter, in one column. Judging from border decorations, and the character of some pictures introduced in initials, also executed in England about 1430-1440.

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The works of Virgil, large octavo; a beautiful minuscule letter in one column. According to a notice at the end, executed by Florius, a Parisian. The frontispiece, two shepherds, in reference to the Eclogues; on the back of the page, a scene from the Æneid, both delicate but unfortunately injured French miniatures of the second half of the 15th century. The later pictures are by a ruder hand, and towards the end the spaces for pictures are left entirely vacant.

Prayers to the Virgin and others, octavo, containing numerous pictures, by a mediocre painter of that French school which produced the Hours of Anne of Bretagne, about 1470-1480. The border decorations are of the commonest forms, and very mechanically treated.

I learnt here that the rules of the University differ greatly from those of the English universities, and, in the greater freedom they allow the student, approach far more to the German.

Having now seen the city of Edinburgh pretty well from all sides, I became convinced that, independent of the beauties which Nature has conferred upon it, it far exceeds London in that monumental aspect derived both from the excellence of its material and the beauty of its numerous buildings.

Being by right of my birthplace—Hamburgh—a great lover of fish, I gladly accepted an invitation to a fish dinner, at an hotel on the sea-shore, at some distance from Edinburgh. Among the participators in the repast was Mr. Macculloch, the highly-esteemed landscape-painter, an enthusiastic lover of art, whose pictures, however, I was not so fortunate as to see. Also Mr. Black, the bookseller, a most intelligent and amiable man. He presented me with his 'Guide through Edinburgh,' a book of profound and varied knowledge and practical arrangement, illustrated by successful steel engravings and woodcuts, from which I have derived much information. I was especially glad to learn from it that the art-unions had been so successful in Scotland, since I was one who, in my evidence before the Parliamentary Commission in 1835, recommended the establishing of such societies as a means of promoting the feeling for art. Seated where I looked full on the sea, with whose children I made a succession of new and agreeable acquaintances, and surrounded with the most cheerful and intelligent companions, the hours flew past so quickly, that I only returned to my hotel at eleven o'clock.

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Knowing my ardour for MSS. with miniatures, my friend Mr. Christie, who spared neither time nor trouble in obliging me, took me to the Library of the Writers to the Signet, where, in a fine apartment, I found the following interesting MSS:—

The Life of Christ, folio, written in two columns, with a full minuscule letter, in the English tongue, and according to the style of art executed about 1430, and for an Archbishop of Canterbury. At the beginning, the splendid arms of the archbishop, occupying a whole page. Next, on a rose-coloured ground with golden lozenges, St. Jerome, as cardinal, writing. Above, as acroteria, upon three roofs, David and two angels. Then follows a picture occupying a whole page: in the centre, in a circle, the Coronation of the Virgin; over it, in square compartments, the nine angelic orders; below, the patriarchs and saints, Moses, &c.; quite below, the clergy in the middle, the laity on each side, the men, kings, &c., on the right, the women, with a queen, &c., on the left; in the angles, in circles, the four evangelists. On the lower border, in the centre, an angel holding the arms; at the sides, a knight and his lady adoring. The Nativity, next following, is peculiarly conceived. The Virgin is resting exhausted on the bed, while Joseph is bringing her refreshment, and the Child is warmed by the breath of the ox and the ass. The Flight into Egypt is conceived as a landscape; next follow the Baptism and the Temptation; then Christ disputing with the Doctors; St. Peter plucking ears of wheat on the Sabbath-day; the miracle of the Loaves and Fishes; Christ on the Mount of Olives, unfortunately torn; the Crucifixion, a rich representation, like all the other pictures, more or less of an ideal tendency; the Resurrection of Christ, who appears to the Virgin, very peculiarly conceived; the Ascension, a rich composition; and finally, the Descent of the Holy Ghost. Both the style of the landscape background, and the strong glutinous vehicle, indicate a Netherlandish influence. The pictures exhibit a skilful artist. In the border decorations the English taste prevails.

The Library of the Faculty of Advocates contains much that is interesting, of which I single out the following:—

The Vulgate, folio, two columns, in a very beautful minuscule letter, with the Seven Days of Creation, and some pretty drolleries, by a skilful hand; the date about 1260.

The Corpus Juris, folio, with rather commonplace vignettes in French miniature-painting; the date about 1340.

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The same work, folio, with vignettes in the taste of the school of Giotto; judging from the style, executed at Bologna about 1360.

A prayer-book, duodecimo, with pleasing miniatures; executed, as appears from a date in the book, in 1512, in the taste of the school of Mantegna.

A copy of the first Bible printed at Mayence.

A copy of the Vulgate, printed by Janson at Venice, in 1470, with elegant picturesque decorations on the first page. On the lower border a shield of arms and two centaurs.

To my regret I found Mr. Dennistoun, a gentleman known for his love of art, and especially for the ecclesiastical productions of the 13th to the 16th century, absent from Edinburgh. The learning and zeal of Mr. Dennistoun have been brought before the public in his profound and instructive work, 'The Dukes of Urbino.' He had paid me a visit at Berlin in 1851, in company of his accomplished lady, who shares his feeling for art. He had, however, left charge with his servants to admit me to see his pictures, and thus I am able to give a short notice of those which appeared to me most remarkable.

An Adoration of the Kings, and the Visitation; good pictures, especially the last, of the school of Giotto. Mr. Dennistoun attributes them to Taddeo Gaddi, but the signs of that master are not sufficiently pronounced in them for me to agree with him.

FIESOLE.—1. The Virgin and Child; Pope Gregory the Great and St. Domenic at the sides. In this little picture all that earnestness and spirituality peculiar to the master is expressed.

2. The risen Christ, with two guards. A genuine picture, but not so characteristic of the master.

GIOVANNI SANTI.—Conception, colouring, and treatment lead me to attribute to this master the portrait of a boy in profile, which, according to an inscription beneath, purports to be that of the young Raphael by his father. Both in itself, however, and in the manner in which it is introduced, the inscription shows the signs of falsity. The decided blonde hair alone proves that this is not the portrait of Raphael, who, in all genuine pictures of him, appears with dark-brown hair.

CIMA DA CONEGLIANO.—The Virgin and Child. A pleasing and inscribed picture.

GREGORIO SCHIAVONE.—An altar-picture in different compartments. In the centre the Virgin and Child; at the sides a

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sainted monk and John the Baptist; above, in the centre, the dead Christ, supported by two angels; at the sides St. Anthony of Padua and St. Peter Martyr; below, on a predella of unusual height, two male and two female saints. Inscribed "Opus Sclavonii Dissipulus (*sic*) Squarcioni S." This is the best specimen known to me of this second-rate scholar of Squarcione. Some of the heads are of good expression, the colouring of the flesh is less cold, the outlines of the form less hard and cutting than usual.

ALESSANDRO ALLORI.—Portrait of Torquato Tasso. To the knees. Animated and delicate in conception, and carefully treated.

SCHOOL OF VAN EYCK.—The Virgin and Child. Although the head of the Virgin is dignified, yet the whole is too feeble to belong to the hand of Hugo van der Groa.

It was with a sorrowful feeling that I saw at the house of Mr. Hill's brother two admirable pictures by Thomas Duncan, who, to the great loss of art, died in the prime of life: the one represents the Pretender, sleeping in a cave, and watched by a beautiful and noble Scotch lady and some Highlanders; the other, his entry into Edinburgh. A very animated and spirited conception is here combined with a harmonious and powerful colouring and careful execution.

In the present President of the Scotch Academy, Sir John Watson Gordon, whose merits as a portrait-painter are acknowledged in England as well as in Sotland, I found a gentleman of frank and pleasing manners. At a dinner at his country house, in the neighbourhood of Edinburgh, I met, besides the friends I have already mentioned, other individuals belonging to the Scottish world of art. Here, also, that cheerful and easy tone prevailed which I had remarked before, and conversation and music so beguiled the hours, that it was one o'clock before I found my way back to Edinburgh.

GLASGOW.

I must now give you an account of two excursions I made from Edinburgh, one of which was to the great manufacturing city of Glasgow, which I reached by the admirable railroad. My prospects there were not very cheering at first, for two gentlemen, Mr. Graham and Mr. Alexander Dennistoun, to whom I had

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letters of introduction, were both absent in the Highlands, while Mr. Wilson, the Director of the School of Design, was not at home. A visit, however, from this latter gentleman within a few hours made ample amends for my first disappointments. He not only welcomed me in the kindest way, but insisted most kindly in accommodating me in his own house, and devoted during the next few days all the time to me that he could spare from his duties. Thus within a comparatively short time all the objects of my journey were accomplished. I enjoyed the conversation of a highly cultivated artist, and I exchanged the cold life of an hotel for the delightful influences of a domestic circle; a most amiable and interesting lady and sweet young children rendered this particularly attractive.

Although Glasgow neither in situation nor in buildings can be in any way compared with Edinburgh, yet, as a great manufacturing city, which has taken an unprecedented growth within the last thirty years, it has far less of that desolate and monotonous appearance than other cities of this kind; indeed, many streets and single buildings have an imposing appearance. A statue of Wellington, by MAROCHETTI, in one of the squares, is of happy design, though the execution does not correspond with it.

The College contains a collection of pictures and MSS. with miniatures, bequeathed to it by the celebrated Dr. Hunter, together with 700*l.* for a building. Among the pictures the following appeared to me particularly worthy of notice. Unfortunately the lighting from above is very unfavourable.

PHILIP DE KONINCK.—A beautiful landscape, of unusual power of colouring.

SIR JOSHUA REYNOLDS.—The very animated and careful portrait of Dr. Hunter.

RUBENS.—Study of a head for his picture of the Woman taken in Adultery.

MURILLO.—Christ as the Good Shepherd, wearing a crown of thorns. I mention this otherwise feeble and slight picture merely because the treatment of the subject was new to me.

REMBRANDT.—The Entombment. A rich and very spirited composition in chiaroscuro, but yet warm in tone.

SNYDERS.—A pantry of provisions, in which a dead stag plays the chief part. Admirably executed in a warm but singularly clear and light tone.

SALVATOR ROSA.—A scene from the history of Laomedon King

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of Troy, with Neptune and Apollo. A most strange conception, with a wild treatment quite in his style.

Among the MSS. with miniatures the following attracted me:—

A Psalter, small folio, written in a strong minuscule letter, in one column. Judging from the saints in the calendar, such as St. Cuthbert and St. Oswald, and from the taste of the border decorations and initials, of English origin, and, from the costumes and style of art, of the first half of the 12th century. In the calendar are the occupations of the month, on gold ground, with a very beautiful pattern; above, an initial with very elegant flourishes; below, on the right, in a circle, on coloured grounds, with elegant arabesques, the sign of the zodiac. These are succeeded by twenty pictures by a different hand, with the chief scriptural events, from the creation of Adam, in which the Almighty appears in the mosaic type of Christ, to the Assumption of the Virgin, most of which occupy half a page, and some a whole page. The last representation is so far peculiar that the Virgin, swathed up like a mummy, is borne up to heaven by sixteen angels, while Christ stands by. This picture, which covers a whole page, comes next to one of Christ enthroned in an almond-shaped glory. At the beginning of the Psalms, in the centre, is David playing on the psalter, in very animated action; above, two figures playing on the bells; and below, four more playing on other instruments. In these pictures the actions are generally lame, the proportions too long, the very simple cast of the drapery in the Romanesque taste, the light colours of great beauty, and the technical part simple but clean. The armour occasionally seen resembles that in the tapestry at Bayeux. The borders of the pictures are plain but very tasteful. At the beginning of the Psalms is a peculiarly rich and beautiful B, with light flourishes with spots on a gold ground. In four circles, formed by the flourishes, are four angels; also men, lions, and birds; and in the straight stroke of the B a beautiful Greek pattern. The execution is of great precision. The other numerous initials also present very peculiar and beautiful designs; here and there are some drolleries, of which I may mention an ass playing on the psalter, and a goat singing to it, as a singularly early example of those parodies at the expense of the clergy which prevailed so much in the following centuries.

The Consolations of Philosophy, by Boethius, folio, with some beautiful initials with rather rude ornaments proceeding from

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them. At the beginning, in a C, Boethius himself dealing out his consolations; below, his hearers in prison. Executed by a mediocre miniature-painter under the influence of the school of Giotto between 1360 and 1380.

A copy of the Breviary printed at Venice, 1478, by Janson; folio, with numerous and somewhat rude miniatures and border decorations, under the influence of Andrea Mantegna.

Ten books of Livy, written in a fine minuscule letter in one column about 1450. Some of the elegant initials contain small pictures by a skilful Italian hand. Only in one vignette is a Netherlandish hand not to be mistaken. The borders show here and there the gaudy decorations with little golden leaves usual at that time.

The History of Alexander the Great, by Quintus Curtius, folio, written in a beautiful minuscule letter of pure Roman character. Before the beginning of the text, in a square compartment, the portrait of the youthfully conceived Quintus Curtius, a very delicate little picture. The border contains armorial bearings in brown and gold on a blue ground. Below, two very pretty children, who probably sustained the now obliterated arms of the patron of the book; in my opinion executed in Lombardy in 1520-1530.

The French translation of Boccaccio's work on the lives of eminent women and men, executed by order of John Duke of Berry. This personage is therefore represented at the beginning receiving the book. This transcript, however, was adorned with very mechanically executed miniatures much later, about the year 1480.

A Breviary in folio, written in the most delicate minuscule letter in two columns, about 1400; adorned with the Annunciation and other vignettes, by a skilful miniature-painter under the influence of the Van Eyck school. Also a few border decorations in the known taste of that time and school.

The Life of Christ, in four folio volumes, written in two columns. As frontispiece, Charles VIII. of France receiving the book; below, the arms of France. This picture, and all the others, are of the same school of miniature-painting that supplied the Hours of Anne of Bretagne, and of tolerably skilful execution. The numerous other pictures, some occupying a half-page, some only vignettes, are by an inferior hand.

The Apocalypse, folio, two columns. At the beginning a coat-of-arms, and the motto "Sans nombre," written about the end of

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the 15th century. The numerous pictures are of a decided French character, of very mechanical execution—one miniature excepted, which is of more Netherlandish character.

The School of Design possesses also a few pictures; among which a mother and her child, a woman, and a male head by VANDYCK, and a flower-piece by VAN HUYSUM, in his earlier broad and decorative style, appeared to me the most attractive.

To my great satisfaction I learnt from my host how numerous and how zealous were the students who availed themselves of the means of instruction offered in the school, having myself stated my conviction, before the Parliamentary Commission in 1835, as to the beneficial influence of the fine arts upon manufactures, and cited the then existing institutions in Prussia as an encouraging example.

The taste for collecting has at present but little obtained among the rich merchants and manufacturers of Glasgow. Only one individual, a carriage-builder, Mr. Alexander M'Lellan, forms an honourable exception. Having been introduced by Mr. Wilson, I found in this gentleman a most ardent lover of the arts, and was allowed the undisturbed study of his numerous pictures, with which every room in his house is so filled, that many are from necessity placed in unfavourable lights. By far the greater portion belong to the Flemish and Dutch schools of the 17th century; Mr. M'Lellan has also specimens of the 16th century of these schools, as well as of the Italian, Spanish, French, and English schools. I have only space to notice such as appeared to me genuine and remarkable. I proceed to mention them in the order they occupied in the different rooms.

FIRST ROOM.

ALBERT CUYP.—Christ's entry into Jerusalem. Although this subject is not within the sphere of this painter's talents, yet the warm and clear colouring, and masterly treatment, are worthy of notice.

PATER.—To this French painter I am inclined to attribute a large party in a landscape, which unites a skilful composition with a warm and clear colouring and a very careful execution. It here goes by the name of Lancret.

ADRIAN VAN DE VELDE.—A landscape, with a cow being milked, and a sheep lying down. Delicate and careful. Inscribed and dated 1670.

MURILLO.—The sleeping Child contemplated by the Virgin,

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who is seated, and by Joseph, who is standing and holding the ass. This picture, which is from the collection of Lucien Bonaparte, decidedly displays the influence of Rubens and Vandyck. The very realistically conceived Virgin is of unusually cold reddish flesh-tones. The careful execution is equally carried out into every part. Unfortunately it has been retouched.

ROTHENHAMMER.—A Bacchanal. A rich and carefully treated composition.

FRANK FLORIS.—An allegorical subject. A good picture for him.

JACOB RUYSDAEL.—1. A view of the town and lake of Katwyck, not far from Scheveningen, which is seen under the shadow of a dark cloud, while the sea in the distance is lighted by a sunbeam. Of deep feeling for nature, and admirably painted in a very solid impasto. 1 ft. 7½ in. high, 2 ft. 2½ in. wide.

SIR DAVID WILKIE.—The first preparation for a portrait of Queen Victoria. Delicately treated in a clear colouring.

PHILIP WOUVERMANS.—1. A landscape, somewhat in the character of his master, Wynants, and unusually poetical for him.

PATENIER.—1. The Adoration of the Kings. Carefully painted in a warm tone, but shining like a mirror from the quantity of varnish.

LUDOLPH BACKHUYSEN.—1. View of a sea-coast, with a storm. In the foreground a woman on horseback, supported by a man. Of singular truth, and of masterly execution, in a somewhat dark tone. 1 ft. 6½ in. high, 2 ft. 2 in. wide.

WYNANTS.—A landscape, with his favourite sand-bank in the foreground; in the middle distance a house and a corn-field; admirable figures of a gentleman and lady, and a young black boy, by WOUVERMANS. Of great truth of nature, and clear in the warm colouring. 9½ in. high, 1 ft. 3 in. wide.

HOBBEMA.—1. A landscape, with a dark wood in the foreground, with which a light corn-field in the background forms a pleasing contrast.

BERGHEM.—A landscape, with a shepherd in the foreground, two cows and a dog. Of his later time; somewhat dark and heavy in the tone.

WILLIAM VAN DE VELDE.—1. A fine sea-piece, with a ship of war firing a gun. A dark cloud and a dark shadow on the water give this picture an unusually striking effect.

The Virgin and Child; on the right St. Joseph; on the left St.

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Catherine, St. George, and the Baptist. The heads in this delicate picture are very pleasing, but it appears to me rather later than Cima da Conegliano, to whom it is here attributed. Unfortunately much restored.

TENIERS.—1. Peasants before a house. A small inscribed picture, of great power and transparency of colour.

ADRIAN VAN DER WERFF.—Dalilah cutting off Samson's hair. Genuine; but, like most of his Scripture scenes, but little attractive.

DAVID VINCKEBOOM.—A very delicate landscape, with figures by Rothenhammer. Erroneously ascribed to Jan Breughel and Elzheimer.

CLAUDE LORRAINE.—A landscape; but in so high and dark a place as to permit of no opinion.

LINGELBACH.—1. To this painter I attribute a very pretty landscape with rocks, which passes for a Wouvermans.

IL CAVALIERE D'ARPINO.—St. Michael subduing Satan. An original repetition of the picture in the Bridgewater Gallery.

PHILIP WOUVERMANS.—2. A landscape, with a grey and a brown horse under a tree; a party resting, a dog, and an ass. Pleasingly composed, and of peculiar power and truth. Inscribed, and in his second manner.

SECOND ROOM.

PARIS BORDONE.—The Virgin and Child and St. George; the Magdalen, and St. John the Baptist pointing to the Lamb. A good picture of his earlier time, in which a more earnest and religious feeling prevails. In this respect the Baptist, who is glowingly coloured, is very fine; while the Virgin, the Child, and the Magdalen, partake of the character of his later pictures.

CAMILLO PROCACCINI.—The Virgin and Child, St. John the Baptist, and St. Joseph. A good and warm-coloured picture for him.

CASPAR NETSCHER.—Portrait of a lady: painted with all his delicacy, in his later but still warmly-coloured manner.

HOBBEMA.—2. A landscape, with peasant-houses and trees upon a dark piece of water. Of singular breadth of treatment, but much restored on the right side.

CLAUDE LORRAINE.—2. A landscape; in the foreground a shepherd and two shepherdesses; in the background a ruin. A beautiful picture, of his middle time, and of warm tone.

GAROFALO.—1. A school copy of the St. Augustin in the National Gallery.

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GIORGIONE.—The Virgin and Child, St. John, and St. Catherine. This picture agrees so much both in glow of colour and in treatment with a Holy Family by this master in the Louvre, that, though more realistic in character, I have no hesitation in considering it an early work of the master. Here it is called Bonifazio.

JAN BOTH.—A landscape; of fine composition and rich detail, carefully executed in a clear and subdued warm tone. Unfortunately rather overcleaned. Inscribed.

GAROFALO.—2. St. Catherine in ecstacy, in a landscape; a pleasing little picture in a silvery tone unusual with him. The companion to it, a saint with a standard, has much suffered.

MABUSE.—Fragment of an altar-picture, St. George and the donor. Of the same time as his principal picture at Castle Howard. The saint of noble character; the portrait of the donor very individual. The execution in a warm and transparent colour, very solid.

PATENIER.—2. The Virgin, in a landscape, with rich architecture, nursing the Child; her head is of singular tenderness, her red robe very fine. Unfortunately much restored.

BAROCCIO.—The Virgin and Child in clouds; a free study from the Madonna di Foligno. Of great depth of colour, and less mannered than usual.

RACHEL RUYSCH.—A bunch of flowers; very delicate and tender, and unusually clear. Inscribed.

JACOB RUYSDAEL.—2. A richly wooded landscape; two fishermen angling in a dark piece of water in the foreground, with some ducks; in the background mountains. The sky very beautiful, and the execution of the details more careful than I have ever observed in a work of this size. Unfortunately somewhat injured by cleaning.

TENIERS.—2. The Visitation. Obviously a skilful imitation of Palma Vecchio.

3. The plundering of a village. Rich in animated motives, and delicately executed in a powerful and clear tone.

BED-ROOM.

JAN BREUGHEL.—Two landscapes, with very good figures by Heinrich van Balen.

SIR JOSHUA REYNOLDS.—Study, from nature, of the woman for the picture of Sheridan's 'School for Scandal,' in Lord Lansdowne's possession. Very animatedly and spiritedly treated.

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HONDEKOETER.—Poultry. A careful picture, of warm tone.

LUDOLPH BACKHUYSEN.—2. A storm. True and transparent, and of his softest execution. Inscribed.

DOMENICHINO.—A landscape, with St. Jerome. Poetically composed, and of clear colouring. For closer inspection too high.

ARTUS VAN DER NEER.—A winter landscape. Of singular delicacy of harmony, and unusual breadth and freedom of touch. Inscribed.

WILLIAM VAN DE VELDE.—2. A sea-piece, with a vessel firing a gun. It appears fine, but hangs too high.

HOBBEMA.—3. A small landscape, with a cottage and some country people. Of great truth.

GASPAR POUSSIN.—A landscape with two figures. Poetic, clear, and careful.

ANOTHER ROOM.

TENIERS.—4. A landscape with cattle; a cow being milked. Of admirable effect, great freshness of colour, and broad and masterly treatment.

JAN STEEN.—Children skaiting. Carefully painted in a very warm tone. Inscribed.

LUDOLPH BACKHUYSEN.—3. A small sea-piece, with vessels on the dark surface of the water. Very poetically conceived and carefully treated.

NICOLAS MAAS.—A woman seated by a cradle with a child; another child reading. I consider this to be a good picture of his broader time. It is here attributed to Rembrandt. Unfortunately it has been enlarged at some later period, and much overpainted in the ground and accessories.

JOSEPH VERNET.—A genuine and pretty picture.

JAN LE DUC.—A tavern; a soldier with a glass in the foreground; in the middle-ground a gentleman and a lady. Most delicate in finish, and unusually dark in colouring.

PAUL VERONESE.—Europa on the Bull. A subject often treated by him, but placed too high for an opinion.

VALENTIN.—The Incredulity of St. Thomas. Erroneously called Daniel da Volterra.

VANDYCK.—1. Charles I. and Henrietta Maria, almost to the knees. The last-named appears to be clear and delicate, but both hang too high for an opinion.

BENJAMIN WEST.—The Virgin and Child and St. Joseph; of

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pleasing forms, softly and carefully modelled in a transparent tone.

WILLIAM VAN AELST.—Two dead fowls. Masterly.

WILLIAM VAN DE VELDE.—3. A sea-piece, with numerous vessels. Genuine, but very dark.

LINGELBACH.—2. A small, very pretty picture.

LENAIN.—A boy with sheep. Very animated, but it hangs too high for an opinion.

VANDYCK.—2. Henrietta Maria, about a third life-size, crowned by an angel. An allegorical representation. Looks well, but hangs too high.

VENETIAN SCHOOL of the time of TITIAN.—Christ on the Mount of Olives. This also hangs too high, but is apparently a good picture.

A short trip to the Highlands, with Mr. Wilson, his wife, and another gentleman, was an agreeable change after my studies. By a happy combination of steamboat, railway, and pedestrian journeys, we managed to see Loch Lomond and Loch Long, two of the most interesting lakes, in one day. Although I had been formerly assured that the mountains and lakes of the Highlands were not worth visiting after those of Switzerland, I was thankful to have had the opportunity of judging for myself. I found the character of these Highlands perfectly peculiar to themselves, which is the great attraction in scenery. Never before had I witnessed scenery which bore so strongly the impress of a grand melancholy. In those mists, which never dispersed during the whole day, and veiled more or less the forms of the hills, I could well imagine the presence of those Ossianic spirits which pervade Macpherson's poems. Many parts also brought Walter Scott's 'Lady of the Lake' vividly before me. On our return I admired the proud fortress of Dumbarton. I can but regret that I had not time to penetrate deeper into the Highlands.

Another trip was devoted to nature and art both; a drive of a few miles brought Mr. Wilson and myself to Garscube, the charming seat of Sir Archibald Campbell of Succoth. The pleasure-grounds, through which a burn flows, glistened with the freshest verdure, while a conservatory connected with the drawing-room had a most pleasing effect. Sir Archibald received us most kindly, and, after showing us round, left us to our studies, which were only

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interrupted by lunch. His collection, which was chiefly formed by his grandfather, contains a moderate number of pictures, with very good works of the Netherlandish school; its chief strength consists, however, of pictures of the Italian schools, by masters of the highest excellence, and which are seldom found in Great Britain.

DRAWING-ROOM.

ALBERT CUYP.—A grey horse watered by a boy, and a man upon a brown horse; in the background vessels. A very good picture, of warm and clear colour, of his first period.

ANNIBALE CARRACCI.—1. The Virgin and Child, St. John the Baptist near a cradle, and Joseph. A good example of this often repeated picture.

CLAUDE LORRAINE.—A seaport, in unusually red lighting. A good picture of his later time.

MICHAEL ANGELO CARAVAGGIO.—The Woman taken in Adultery. A rich and peculiar composition, telling the story well; less vulgar than usual in the heads, and of careful execution.

ANNIBALE CARRACCI.—2. The Virgin and Child adored by St. Peter, St. Paul, and John the Evangelist; also two angels. Animated and graceful in the motives, clear in the colouring, and careful in treatment.

I must here mention a bowl of oval form of majolica, of unusual size and beauty, supported by two Tritons; outside are two Silenus masks; the inside is adorned with a beautiful arabesque border, the centre with a subject of chariot-races and spectators.

STAIRCASE.

JORDAENS.—Mercury about to kill the sleeping Argus. Not so glowingly coloured as the picture in the Dresden Gallery, but still a good original picture.

PYNAKER.—A landscape; carefully executed, and unusually warm in colour.

TITIAN.—St. Jerome, in a landscape. A spirited picture, looking like the master, but hanging too high for me to decide.

An animated and very clear portrait of a woman, by a Dutchwoman, with the name upon it, but too high for me to read it. Erroneously ascribed to Mytens.

BILLIARD-ROOM.

VANDYCK.—1. Portrait of a woman seated; to the knees. The dark tone and the slight treatment of the drapery are in the style

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of most of his pictures painted in Genoa; the head is of transparent colouring, and the hands recall his master, Rubens.

ORIZZONTE.—1 and 2. Two pretty little landscapes.

SWANEVELDT.—A careful landscape in evening light, with a woman on a donkey.

TENIERS.—1. Peasants at cards; a woman coming from a cellar. It appears a good picture, but hangs too high for me to decide.

ARTOIS.—A large, decoratively treated landscape, with very pretty figures.

SIMON DE VLIEGER.—A sea-piece. Of very great truth, and admirably executed in a clear tone.

STUDY.

ALESSANDRO BONVICINO, called IL MORETTO.—To this great master, who has only been properly recognised in the last ten years, may be ascribed, I am convinced, an altar-piece which is excellent in composition, character, and drawing, and by its warm tone indicates the later period of the master. In the centre is the Virgin enthroned beneath a red canopy supported by two angels. The Child is on her lap, opening its arms (a new motive to me) towards heaven, whence descends a ray of light. A beautiful angel is touching the strings of a guitar. On the right is St. Augustin, with a very dignified head, reading a book; on the left St. Stephen and St. Lawrence, the last with a censer. The background is a landscape of blueish tone. In every portion the execution is very solid. Purchased in 1827 of the Swedish sculptor, Byström, by the recommendation of Mr. Andrew Wilson.

PALMA VECCHIO.—The Virgin and Child, St. John the Baptist, Joseph, and an angel; a pleasing picture, but, as compared with his earlier works, of slight and loose treatment, and of his very latest time.

TENIERS.—2. A sea-shore, with two fishermen and their fish. Of admirable keeping, and spirited though slight treatment. Inscribed.

Two pretty sketches from the school of Rubens.

PALMA GIOVANE.—The Entombment. An excellent work of his earlier and better time. The heads are of good expression, the colouring of great force and warmth. Inscribed "Jacobus Palma f."

VANDYCK.—2. Portrait of a knight holding a sword. Pur-

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chased in Genoa; of fine conception, but overcleaned and restored in some parts.

VALENTIN.—The Prodigal Son. A very good picture of the artist, in which he approaches his master, M. A. da Caravaggio, in body, as well as in clearness of colouring.

GUERCINO.—St. Joseph with the Child. A pleasing and careful picture in his light manner.

JOSEPH VERNET.—One of the sea-caves near Sorrento. Careful and transparent.

ORIZZONTE.—3. A very well-composed landscape; of clear colouring and careful treatment, with numerous pretty figures by the hand of FILIPPO LAURI.

CAREL DUJARDIN.—A landscape, with a goat being milked, six sheep and a horse. The sky warm, but otherwise of decidedly cool tone, and somewhat more broadly treated than usual.

GERARD HONTHORST.—St. Peter released from prison. The head finer than usual with the painter. The execution masterly, in a fine body.

A SMALL ROOM.

GAUDENZIO FERRARI.—To this admirable master I have no hesitation in ascribing a picture with the Virgin and Joseph adoring the new-born Child lying on the ground; in the background the Flight into Egypt. This picture has a great charm of composition, with a fine feeling in the heads, and transparency of colour. It was purchased by Mr. James Irvine in Italy for Sir William Forbes, and sold by his son to the grandfather of Sir Archibald Campbell for 800*l.*

GAROFALO.—The Virgin and Child, and the Baptist; the two children are kissing; also Elizabeth and Joseph. A small picture of pretty composition, but in many parts of feeble drawing.

GIACOMO FRANCIA.—The Virgin and Child; St. Francis and St. Catherine, half-length figures, at the sides. A good picture of his earlier time, in which, in expression of heads, in warmth of colour, and in conscientious treatment, he approaches his father, Francesco.

NICOLAS POUSSIN.—An old man speaking to some individuals, among whom is his sick wife. An incomprehensible subject to me. The background architecture and landscape.

On my return to Glasgow I was glad to find a renewed invitation for Mr. Wilson and myself from the Duke of Hamilton. As

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this aged nobleman had shortly before broken his arm by a fall from a horse, I had apprehended the possibility of not seeing the works of art in Hamilton Palace, which were the chief object of my visit to Scotland. Arriving at Hamilton towards evening, we were received by the Duke and Duchess, and found two families of their acquaintance guests in the palace. Although the Duke still wore his arm in a sling, and looked by no means recovered, I was astonished at the animation which he exhibited. The Duchess, a daughter of the late well-known Mr. Beckford, a lady of the most refined and easy manners, showed in her features and in the elegance of her figure great remains of her former beauty, while her conversation evinced the highest cultivation of mind. The Duke, since deceased, was an ardent lover of all styles of art, and his wealth and long life, and frequent sojourns in different countries of Europe, enabled him to gather together treasures of art of every different kind. His collection of pictures, dispersed among the different apartments of the large and rambling edifice, to which he made many additions, contains admirable specimens of the various Italian schools, as well as of the Flemish and Dutch schools, from the 15th to the 17th century. Nor are works of the German, Spanish, and French schools wanting. As regards sculpture, I remarked some antiques, as well as careful copies, both in marble and bronze, of celebrated antique works. The library, which is rich in curiosities of the most costly description, contains a collection of MSS. with Byzantine, Italian, German, Netherlandish, and French miniatures, from the 9th to the 16th century. As the Duke combined in equal measure a love of art with a love of splendour, and was an especial lover of beautiful and rare marbles, the whole ameublement was on a scale of costliness, with a more numerous display of tables and cabinets of the richest Florentine mosaic than I had seen in any other palace. As a full crimson predominated in the carpets, a deep brown in the woods of the furniture, and a black Irish marble, as deep in colour as the nero antico, in the specimens of marble, the general effect was that of the most massive and truly princely splendour; at the same time somewhat gloomy, I might almost say Spanish, in character.

I proceed now to consider the works of art in the order they occupied in the different rooms.*

* Notwithstanding the death of the Duke I have retained the same arrangement, as it is hardly to be expected that the present Duke will institute any great changes —the more so as the nature of some of the objects of art hardly permits any alteration.

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LARGE STAIRCASE.

GIROLAMO DA' LIBRI.—This is the largest altar-piece I know by this rare Veronese master; the Virgin and Child under a tree on a rising ground; on one side St. Augustin and another saint; on the other two female saints; below, three singing angels. Of decided ecclesiastical character. The cast of the drapery shows the strong influence of Andrea Mantegna. The background is a rich landscape, with rocks and castles. The colouring is for him unusually clear and warm.

An admirable antique example of the Venus of the Capitol, in Parian marble.

HALL.

In this imposing space, lighted from above, hangs the largest altar-picture by SANDRO BOTTICELLI, formerly in the church of S. Pietro Maggiore at Florence—according to Vasari, executed for Matteo Palmieri. It represents, below, the Apostles round the tomb of the Virgin, and the donor with his wife. Quite above is the Coronation of the Virgin; below that are three circles in the sky, each circle formed of three rows of figures—the patriarchs, the apostles, the evangelists, the martyrs, the fathers of the Church, the holy virgins, in short, the personification of every class constituting the whole ecclesiastical system, an idea furnished to the painter by Matteo Palmieri, who was deeply versed in such subjects. This picture is not only remarkable as the largest and completest representation of this class of subjects that the middle ages have bequeathed to us, but the very numerous figures are executed with much care. Below this picture is a large and most beautiful mantelpiece in black limestone, executed at Florence in the second half of the 15th century, in the style of the Renaissance, by one of the excellent sculptors of the day.

Of six busts, also in this space, I was much struck by one of Napoleon, and one of the Duke of Hamilton.

A very beautiful table in Florentine mosaic also deserves notice.

GALLERY.

RUBENS.—1. Daniel in the lions' den. This celebrated picture, not being seen to advantage by day from the circumstance of its hanging opposite the windows, was admirably lighted in the evening with reflectors for my gratification. Although the nearly nude and seated figure of Daniel, who is looking beseechingly upwards, is carefully drawn and modelled, yet the head in no way conveys the character of a prophet. On the contrary, Rubens has evidently

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copied the features of his model. Upon the whole, this figure is only an accessory employed by the great master to introduce, in the most perfect form, nine figures of lions and lionesses the size of life, the various studies for which, both in drawings and engravings, were already known to me; and in truth, one is at a loss which to admire most, the varied actions of the grimly growling, gaping, and reposing beasts, or the truth and mastery of the execution. As this is one of the few great pictures by Rubens which we know with certainty to have been entirely executed by his own hand,* I was the most interested in observing the colouring, which is by no means brilliant or exaggerated, but rather in a subdued tone. This picture was formerly in the collection of Charles I., to whom it was presented by Lord Dorchester. It is 7 ft. 6 in. high, 10 ft. 10 in. wide.

Besides this picture the gallery contains a set of portraits, more remarkable for the personages they represent than as objects of art. The following are an exception:—

VANDYCK.—1. William Fielding, Earl of Denbigh, in an eastern hunting costume, a gun in his right hand; next him a boy in a Persian dress, aiming at a parrot on a tree; the background landscape. Carefully executed in a warm tone. 6 ft. 8 in. high, 4 ft. 2 in. wide.

MYTENS.—Two very animated and careful portraits.

CORNELIUS DE VOS.—1. To this painter I attribute the portrait of a lady with pretty features.

DINING-SALOON.

VELASQUEZ.—Portrait of Philip IV., King of Spain. Whole-length, life-size. This looks a fine picture, but, being placed between two windows, it admits of no opinion.

VANDYCK.—2. The Duchess of Richmond, in white silk dress. Full-length, life-size; her son next her, as Cupid, with an arrow in his hand. The background, architecture and sky. Of great elegance, and carefully executed in a clear tone.

SIR PETER LELY.—One of the beauties of Charles II.'s court sleeping. Successfully conceived and painted in the taste of Vandyck.

Charles I. on horseback, called Vandyck. In my opinion, an old and very good copy of that picture.

* Rubens says this explicitly in an Italian letter to Sir Dudley Carleton, which Mr. Carpenter has printed in his Pictorial Notices, p. 140.

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PIETRO DELLA VECCHIA.—The four Fathers of the Church. Very animated in motive, and of great force of colouring.

DAVID.—Napoleon. Full-length, life-size; executed for the Duke of Hamilton. One of his animatedly-conceived and carefully-executed works.

This superb apartment contains also the following interesting pieces of sculpture:—

Antique bust of a Venus; the nose and lower lip new. The conception remarkable as being midway between that of the Venus of Milo and of Medici, and at the same time of a beauty of workmanship which bears witness to a Greek chisel.

Bust of the dying Alexander; conceived exactly like the marble at Florence, and in the finest red porphyry. Wonderfully executed, considering the hardness of the stone.

The group of the Laocoon, in bronze, the size of the original, upon a table with a slab 13 ft. long, adorned with Florentine mosaics, and with rich and splendid feet.

Finally I must mention a large tripod of giallo-antico, as one of the most costly specimens of this kind that I know.

MUSIC-ROOM.

VANDYCK.—3. Henrietta of Lothringen, Princess of Thalsburg. Whole-length figure, life-size. Notwithstanding the inscription with her name and title, and the date 1634, I cannot look upon this as the original picture once in the collection of Charles I., and afterwards in the Orleans Gallery. It appears to me too heavy in tone, and too spiritless in treatment.

LUCAS CRANACH.—Judith with the head of Holofernes; her head is but little attractive, and the dead head of frightful truth. The colouring has, however, all the force and clearness, and the execution the carefulness, which characterise the best pictures of this master. It is also inscribed.

SALVATOR ROSA.—An antique hero, of animated action and glowing colouring.

ARTUS VAN DER NEER.—A somewhat large moonlight-piece, much darkened.

ALBERT DURER.—1. His own portrait. Although inscribed with his monogram and the year 1507, I can only regard this as an old copy.

ANDREA MANTEGNA.—1. Portrait of a gentleman and his wife. Animatedly conceived and very warmly coloured, but not refined

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enough for this great master. The dresses are painted with gold; armorial bearings are on the black ground.

TINTORETTO.—1. Moses striking the rock. A rich composition of animated but sketchy execution.

PIETRO DA CORTONA.—1. The Adoration of the Shepherds. A pleasing and careful picture for him.

TINTORETTO.—2. A male portrait. Looks promising, but hangs in too dark a place.

The chimney-piece is here of beautiful black Irish marble.

The picture-gallery, properly speaking, is divided into a suite of four rooms, which I now proceed to describe.

FIRST ROOM.

LUCA SIGNORELLI.—The Circumcision of Christ. A large altar-piece with ten figures, life-size. In the centre, before the altar-apse, is the priest looking up to heaven; in the angles of the semicircular picture are two circles with two prophets. This is one of the most important pictures by this great master, who was the precursor of Michael Angelo. The artistic richness of the composition, the understanding of the forms, which are of masterly modelling and great truth of nature, the deep warm colouring, and the solid execution, all prove that this admirably-preserved picture belongs to Luca Signorelli's maturest time. It bears the inscription, "Lucas Cortonensis pinxit."

BERGHEM.—Landscape, with a herd of cattle in the water, and a herdswoman carrying her child on her back. A picture of careful and fine composition, but somewhat heavy in general tone.

TITIAN.—Philip II. with the figure of Fame kneeling before him. This picture has suffered so much that it is difficult to form an opinion of it. It appears to me, however, to have been originally too feeble for him.

TINTORETTO.—3. Portrait of an admiral. The back a red curtain and the sea, on which is a vessel. Grandly conceived, and of full marrowy painting, in his clear brownish tones.

PIETRO DA CORTONA.—2. Christ appearing to the Magdalen, and Eleazar with Rachel at the well. Two very good pictures by the master.

UBERTINI.—A rich allegory, of careful execution, called Pontormo, but decidedly by that rare master Ubertini.

CORNELIUS DE VOS.—2. A female portrait, which, in warmth and transparency of colouring, approaches Rubens.

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JAN VAN GOYEN.—View of a Dutch canal. A small picture, of the utmost truth of nature.

ISAAC VAN OSTADE.—Landscape, with a grey horse. Of admirable warmth of tone and solidity of impasto, recalling Paul Potter.

RAZZI.—Christ; at the sides the two patron saints against the plague—St. Sebastian and St. Rock. Noble in forms and character, but in colouring belonging to his somewhat gaudy pictures.

BONIFAZIO.—The Resurrection of Christ. Rather hard in forms. In the guards the influence of Titian is very distinct.

GIROLAMO DA SANTA CROCE.—A male portrait, with landscape background. Noble in feeling, and warmly coloured.

PHILIP DE CHAMPAGNE.—The Stoning of St. Stephen. The motives and forms of the very animated figures show, more than any other picture I have seen by the master, the influence of Nicolas Poussin. This work has also all the warmth and transparency of his colouring.

QUENTIN MATSYS.—An example of the Misers. Much injured, and originally probably only a work by his son.

A table with a porphyry slab will interest the amateur of precious marbles.

SECOND ROOM.

NICOLAS POUSSIN.—The Entombment. A fine composition of six figures. The kneeling St. John supports the head of the Saviour, while Joseph of Arimathea, at the feet, is in the act of wrapping the body in clothes; the Virgin, accompanied by two of the Maries, is wiping her tears. A feeling of deep and elevated sorrow prevails in this gloomy picture.

BERNARDINO LUINI.—To this painter I attribute a boy with a toy, which bears the name of Leonardo da Vinci, but which is too feeble in drawing and clumsy in forms for him.

LODOVICO CARRACCI.—The Cumæan Sibyl, accompanied by three angels. In his grandest style, evidently in emulation of Michael Angelo.

ADRIAN BROUWER.—Interior of a cottage, with a peasant playing the guitar, his wife with him. Quite in the harmoniously broken tones and the soft touch of this excellent artist.

ANDREA DEL SARTO.—Portrait of his wife as the Magdalen. Very animated, but somewhat crude in colour.

GASPAR POUSSIN.—1. A thunder-storm, with a bolt falling.

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Highly poetic, and more carefully executed than other pictures of this class by him: it has only become somewhat dark.

GIACOMO BASSANO.—1. The Almighty appearing to Noah after the Deluge. This subject is very appropriate for introducing the numerous animals in which he delights. With all the force and warmth of his colouring.

GASPAR POUSSIN.—2. A landscape with a flock of sheep. A fine feeling of evening repose pervades this beautiful picture.

A portrait of Edward VI., attributed to Holbein, is too tasteless, too stiff, and too empty for him. It is also injured by cleaning.

RUBENS.—2. Venus rising from the sea, accompanied by the Graces. Cupid and Psyche floating over their heads. This large composition, executed in chiaroscuro, is the design for the centre of a silver vessel. The border is adorned with Neptune, Amphitrite, and their attendants. These spirited inventions are executed with singular delicacy.

In this apartment are also the following objects:—a table of Florentine mosaics, with a casket of the same workmanship; a cabinet belonging to Marie Antoinette; a slab of malachite, with a vase of the rare green porphyry; and bronze statuettes on pedestals of lapis-lazuli.

THIRD ROOM.

MURILLO.—St. John the Baptist as a child sleeping. The decidedly realistic conception is singularly truthful. The clear tone of the yellow lights makes a rather abrupt contrast with the very dark shadows.

RUBENS.—3. In the foreground of a very fine landscape are a male and female centaur, with another capering about in the green middle distance. Although the animal portions of these fantastic creations are even for Rubens very heavy and clumsy, yet the spirited design, and no less spirited execution, quite compensate for these defects. 1 ft. 8 in. high, 2 ft. 4 in. wide. Wood.

HOBBEMA.—Trees and houses on a clear piece of water in the foreground; distance and sky sparkling in the sunshine. A careful picture, in which the marvellous clearness, truth and delicacy of aërial perspective in which this master is so great, are here seen in full perfection.

ALBERT DURER.—2. A male portrait, with his monogram. Although a glass which covers this picture renders it difficult to judge of it, yet the conception is obviously not elevated enough,

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and the drawing of the head too feeble, for him. The hands are the best part. Canvas.

PONTORMO.—Portrait of Gaston de' Medici, son of Cosmo I., Grand Duke of Tuscany. To the knees. Nobly conceived, excellently drawn, and of masterly execution.

ANNIBALE CARRACCI.—The penitent Magdalen, with three angels. A careful picture, though somewhat dark in colouring.

ANGELO BRONZINO.—1. Portraits of Cosmo I. and his wife Isabella. She is consumptive-looking. Half-length figures. Very true and careful.

GIOVANNI BATTISTA MORONI.—A male portrait; almost to the knees. Inscribed, "Jo. Bap. Moronus, MDLXI." This is the earliest date I have found on a picture by this artist. Although it exhibits the delicate and animated conception of his later pictures, yet the flesh has quite that local reddish tone which distinguishes the later pictures of his master Il Moretto.

TINTORETTO.—4. The visit of the Queen of Sheba to Solomon. A rich composition, full of animated motives, and spiritedly executed in a warm tone. The figures about a foot high.

DOMENICHINO.—John the Baptist reproving Herod for taking his brother's wife, in presence of her and her daughter. The moral intention is well expressed, and the separate motives graceful.

TENIERS.—1. A stable, with a woman milking a cow, and giving her child a bowl; carefully modelled in evident imitation of Rubens.

2. Landscape, with a woman leading her drunken husband; animated in the figures and very transparent in colouring.

Among the gorgeous objects which adorn this room, a bowl of oriental agate onyx, of very beautiful colour and pleasing form, richly set in gold and enamel, in the taste of Benvenuto Cellini, occupies the first place. It is so large as to have served as a christening bowl for the children of the Duke of Hamilton, and is the largest piece I have yet seen of this precious stone.

Also a very rich casket, formerly in the possession of Cardinal Mazarin. Two tables, the slabs of which are of Plasma di Smeraldo, the borders of breccia (pudding-stone), deserve the attention of the initiated.

CABINET.

ANTONELLO DA MESSINA.—Portrait of a young man in red dress, inscribed, "1474, Antonellus Messaneus me fecit." This is very interesting as a proof how long the influence of his master

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Jan Van Eyck remained in his works. For although executed thirty-three years after the death of that master, his style is seen both in the mode of conception and in the colouring.

FRANZ DE PAULA FERG.—A charlatan preaching to a set of beggars; very animated and careful.

TENIERS.—3. View of his country house. A small picture of very clear colouring and tender treatment.

JOB BERKHEYDEN.—Exterior of a church; admirably carried out in a clear sunny effect.

SEBASTIAN DEL PIOMBO.—1. Pope Clement VII. seated, and taken in profile. This picture shows not only his elevated and animated conception, but his warm Venetian colouring, which proves that this picture was painted not long after the elevation of Clement VII. to the papal chair; therefore about 1523. The right hand is particularly excellent.

WILLIAM VAN DE VELDE.—A quiet sea; both water and sky of the utmost transparency and delicacy. One of the most beautiful pictures I know of this master. Inscribed.

PHILIP WOUVERMANS.—A barren country, with a huntsman on a brown horse, a man watering his horse, and some other figures. The landscape, which is of very delicate aërial perspective, recalls, in composition and coolness of tone, his master Wynants; although the delicately executed figures prove this picture to be of his second manner. 1 ft. 11 in. high, 2 ft. 4 in. wide.

MABUSE.—An Adoration of the Kings, from the Beckford collection, bears this name, with which I am not disposed to concur. This otherwise good picture is most probably by PATENIER.

ADRIAN VAN OSTADE.—Interior of a peasant's house, with the owner; of uncommon warmth of tone, but it hangs too high for a more precise opinion.

I now proceed to consider the pictures in other apartments of this extensive palace.

SITTING-ROOM NEAR THE LIBRARY.

TINTORETTO.—5. The Ascension; very dramatic, and very animated in the single figures.

PALMA GIOVANE.—An allegorical subject unknown to me; a careful work of warm tone.

GIORGIONE. — Hippomenes and Atalanta, accompanied by Cupid, in a landscape. Both the conception and glow of colour are true to Giorgione and of great charm.

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The Virgin holding the Child, with Joseph and the Magdalen. A somewhat hard picture in the style of Giovanni Bellini. From an inscription, "L. Licinii," it is attributed to Pordenone; but the L. before the name, which has nothing to do with that master, makes the conclusion doubtful to me.

Lo SPAGNA.—The Virgin holding the Child, who is pointing to his mouth; a female saint with a lily, and a youthful male saint. This picture, which is charming in feeling, clear in colouring, and delicate in execution, I am inclined to ascribe to this master. It is erroneously given to Francesco Francia.

TINTORETTO.—6. The Presentation in the Temple. In depth and glow of colour approaching Schiavone, but dark in some parts.

GIACOMO BASSANO.—3. Joseph discovering himself to his brethren; of careful execution.

SCHIAVONE.—The Ecce Homo, and Pilate washing his hands; half-length figures; one of his coarser and dark works.

SCHIDONE.—The Assumption of the Virgin; a beautiful little picture, of nobler conception than usual.

SOLOMON RUYSDAEL.—A very pretty landscape for him.

PARMIGIANINO.—Venus and the Graces bathing; a pretty picture, which, however, judging from the style of art, appears to me somewhat later than the master.

PERINO DEL VAGA.—The stately portrait of a knight, erroneously called Cæsar Borgia, whom, according to the calculation of the time, this master could not have painted.

As regards precious objects, this apartment contains two columns of the rare marble Lumachetto; a chimney-piece of a very beautiful black marble with yellow veins; a very rich Florentine cabinet with works in pietra-dura; a very splendid modern cabinet with flowers à la Sèvres, with the two sisters of Napoleon, each as Venus with Cupid, painted on it.

BOUDOIR OF THE NEW STATE ROOMS.

FRA FILIPPO LIPPI.—The Adoration of the Kings; a picture with small figures, executed like a miniature; in every respect a real gem of this great master; the composition as fine as it is poetical. In the distant landscape of grey brownish tone is seen the procession of the kings and some pilgrims. From the Beckford collection, where it was erroneously called a Sandro Botticelli.

ANDREA MANTEGNA.—2 and 3. Summer and Autumn; two small figures of masterly execution in chiaroscuro. They vividly

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recall the Triumph of Scipio in Mr. Vivian's possession, and belong, like that, decidedly to the latest and maturest time of the master.

SEBASTIAN DEL PIOMBO.—2. The Transfiguration; showing in composition and drawing the unmistakable influence of Michael Angelo; in colour, however, it is so dark as to give almost the effect of a chiaroscuro picture. Inscribed 1518, with a long sentence to the purport that this picture was formerly presented to the Emperor Charles V.

MARCELLO VENUSTI.—Christ driving the Money-changers from the Temple, which edifice is expressed by twisted columns and by a seven-branched candlestick. This small picture is of great force of colouring and very careful.

ANGELO BRONZINO.—2. Isabella, wife of Cosmo I., in younger years, in a rich dress, seated; next her one of her children; to the knees. This is, in every respect, one of the finest portraits I know by the master.

SASSOFERRATO.—A careful and warmly-coloured example of the oft-recurring praying Madonna.

In this room is also the very careful portrait of the Empress Catherine II., in full state, the size of life. Presented to the Duke during his residence in St. Petersburg.

Some of these new state-rooms are decorated with hangings representing scenes from Tasso. Their value, as works of art, are subordinate.

Two other rooms are entirely adorned with sculpture.

MARBLE HALL.

The centre of this large and superb apartment is occupied by a very careful copy in marble of the Borghese Gladiator. In the front of the hall are copies in the same material of the Apollo Belvedere and the Diana of Versailles; also copies of the fine statue of the Mercury in the Vatican, so long mistaken for that of Antinous, and of the Hercules with the Telephus, which last was executed for Mary de' Medici. This has a basement of black Irish marble. Two porphyry vases, and two very large ones of oriental alabaster complete the subjects in this hall.

MARBLE STAIRCASE.

At the inner sides of the doors which lead on to this staircase are two colossal Atlases in bronze, cast by Soyer in Paris, which support the entablature. On each side of the stairs are porphyry

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busts of the emperors Augustus and Vespasian; the latter very forcible, and taken at an advanced period of life. On a pedestal upon the stately staircase, which consists of enormous blocks of the same black Irish marble, is again the admirable bust of Vespasian; the head of nero antico, the bust of coloured marble. Formerly at Strawberry-hill.

LIBRARY.

The walls of this grand apartment are entirely occupied with large glass cases, containing a rich collection of rare MSS. with miniatures, scarce books, and illustrated works.

The mantelpiece, within which a bright fire was burning, is of red porphyry. Two cabinets are also in this room, richly adorned with mosaics in pietra-dura; the slabs of rosso antico.

Here I enjoyed the favour of having the most costly MSS. shown to me by the Duke himself, the Duchess being also present and evincing a lively interest. My sensations, however, were of rather a mixed nature; for, much as I was alive to the honour of seeing these remarkable MSS. under such flattering circumstances, it was at the same time not a little trying to be obliged to look through them in the most superficial way; for no sooner did I pause to consider some of the more beautiful miniatures more closely, than the Duke remarked that it would take weeks to study them at that rate, and urged me on. This being the case, it was utterly impossible for me to make a single memorandum. I add, however, the slight reminiscences which I jotted down in my room in the short time before dinner, as they will give some idea of what this library contains.

GREEK MANUSCRIPTS.

An Evangeliarium, folio. In the Duke's opinion, of the 11th century; but in mine, judging from the character of pictures and borders—the latter showing a very decided Arabian influence—of the 12th century. Among the pictures were three evangelists, Christ teaching, with the four evangelists, &c.

An Evangeliarium, of smaller form, showing in ornamentation still stronger traces of the East; numerous pictures.

A Greek MS. with figures on the borders, which show a strong Italian influence; an ivory work in relief on the recto side of the binding is also an Italian work of the 14th century.

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FRANKISH AND GERMAN MANUSCRIPTS.

An Evangeliarium, large folio, throughout in golden capital letters, on a crimson coloured parchment. Not adorned with pictures, but nevertheless one of the most beautiful and best preserved specimens of this kind. It may belong to the end of the 8th century.

A book of ecclesiastical import, probably a Psalter, written at Hildesheim in the 13th century, and with miniatures of a somewhat rude character. In the calendar is St. Godehart, the patron saint of Hildesheim.

ITALIAN MANUSCRIPTS.

A Commentary on the Code of Justinian, with miniatures of rather rude character in the style of the school of Giotto; perhaps executed in Bologna about 1360.

The Vulgate, adorned with numerous miniatures, obviously under the influence of Andrea Orcagna; in design and treatment belonging to the finest specimens I have seen of Italian works of this time. It was particularly painful to be obliged to hurry through this MS. like all the rest.

La Divina Commedia, large folio, of the second half of the 15th century; containing indubitably the richest illustrations existing of this great poem, each page having a picture; all, however, with the exception of one coloured page, consisting of drawings with the pen. Various hands, of various artistic skill, are discernible; that of Sandro Botticelli is very obvious: he is known to have studied Dante with great zeal, and to have furnished the drawings for Baldini's engravings in the Landino edition. While many of the drawings at the early part of the work are very interesting and spirited, the larger figures in the latter part are the finest and most original with which this poem has ever been illustrated. The publication of fac-similes of a selection of them, in woodcuts or lithography, now so easily accomplished, would be highly welcome equally to the lovers of Dante and of Italian art.

An Antiphonarium, executed for Leo X., from 1513 to 1521, contains a title-page which I instantly recognised to be the work of the celebrated Florentine miniature-painter ATTAVANTE; it represents Leo X. in a large assembly. It is the largest and most beautiful miniature I have seen by the hand of Attavante.

The Duke appeared to be gratified with my admiration of his treasures in this department. I was the more content that he

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should be so, since he himself possessed some knowledge and discrimination of these works of art.

We also visited the library inherited by the Duchess from her father. This is placed in an elegant room, lighted from above, and contains a number of rare works of the finest editions, in the neatest bindings. Some Italian incunabula, particularly specimens of the Aldine press, on the finest parchment, which were taken out for me to see, were of extraordinary beauty. The Duchess also showed me two small elegant prayer-books with miniatures. Those in the larger one, which are quite in the taste of the miniatures in the Hours of Anne of Bretagne, are by a skilful French hand; those in the other, which is very small, and richly bound, being wrapped besides in gold stuff of oriental manufacture, and written in the most delicate and beautiful text of pure Roman character, are by a meritorious Italian miniature-painter of the 16th century.

Occupied with these studies, and recreated with the agreeable company which always assembled for lunch and dinner, and with one evening of great musical enjoyment, the two days only flew too quickly. At the same time I declined the kind invitation of the Duchess, who urged my staying a day longer, assuring me that the Duke had many other objects of art worthy of my notice. I had remarked that his Grace was exceedingly fatigued with what we had already seen together, and felt that it would be indiscreet to cause him any further excitement, which evidently, in his delicate state of health, was too much for him. I therefore took leave of the Duchess, with the truest acknowledgments for the great favour that, under the circumstances, had been permitted me, the Duke being too unwell to leave his room that evening.

The following pictures in Hamilton Palace may have been in other rooms; or even, among the mass of interesting objects presented to my view, may have escaped my notice:—

RUBENS.—4, 5, 6, and 7. Portrait of Count Olivarez, two studies of a Christ triumphant, and a small picture representing a combat.

VANDYCK.—4, 5, and 6. The life-size portraits of a Duke and Duchess of Hamilton, and the head of a monk.

REMBRANDT.—1. Prince Adolphus of Geldern threatening his old father in prison; a repetition of the picture in the Berlin Museum.

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2. The portrait of a young woman.

TENIERS.—4. A moonlight landscape, with a rendezvous.

I must not omit to notice a little trip which I took with my friend Mr. Wilson, one afternoon, to Wishawe, the seat of Lord Belhaven. Under the guidance of Lady Belhaven, a most intellectual and amiable lady, I visited the very picturesque scenery of the park, in which an undulating ground, a beautiful vegetation, and a flowing stream, have been improved with the utmost feeling for beauty. I also derived the utmost pleasure from the sight of a number of drawings by Lady Waterford, which evinced talent of the highest order. The acquaintance with Lord Belhaven, who appeared at dinner, afforded me great gratification, from the extensive knowledge and perfect frankness which are united in this nobleman.

On returning to Edinburgh I again made a short excursion, and this time in the company of my friend Mr. Christie, to Hopetoun House, the seat of young Lord Hopetoun. This stately residence, which is splendidly situated, commanding on two sides the Firth of Forth, recalls on one side the Palace of Versailles. I hailed it as a good omen that I had the pleasure to find Miss Catherine Sinclair there, a distinguished and most amiable lady, whose acquaintance I had made in London. She welcomed me most kindly, and introduced me to Lady Hopetoun, who afforded me every possible facility for examining the fine collection of Italian and Netherlandish pictures, which adorn two large apartments, and which I describe in the order in which I saw them.

DRAWING-ROOM.

TENIERS.—1. A landscape, with the painter, his wife and child, about to enter a boat. The light, cheerful, silvery tone, and the delicate and spirited treatment, render this picture very attractive.

WYNANTS.—A landscape, belonging to his later heavy and grey pictures. Inscribed and dated 1669.

PALMA VECCHIO.—Portrait of a Doge seated in an arm-chair. Delicately and animatedly conceived, and carefully executed in a subdued golden tone. Erroneously ascribed to Tintoretto.

SWANEVELDT.—Landscape with water, in his cool, airy tones.

ALBERT CUYP.—1. A kind of riding-school; a large picture in his second manner, in which the freshness of morning is given with the most marvellous transparency. Inscribed.

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GRIMALDI.—A pleasing landscape, erroneously called Domenichino.

POELEMBURG.—A pretty specimen.

CLAUDE LORRAINE.—1. Landscape, with the landing of the Queen of Sheba, but a different composition from that in the National Gallery. The red-brown flesh-tones are rather inharmonious in the figures; the foreground also is very dark; but the architecture and distance of great clearness. The treatment unusually broad.

CORNELIUS JANSEN.—Portrait of a young girl; very animated, warm, and clear.

HENRIK VERSCHURING.—Landscape, with houses. A very good picture, but not by Wouvermans, to whom it is ascribed.

VANDYCK.—1. Portrait of Clara Eugenia Isabella, Governess of the Netherlands. Among the various examples of this picture which I have met with, this one is distinguished for great warmth and clearness of tone.

ALBERT CUYP.—2. Six cows in a landscape; dark, but transparent, and in the masterly, broad treatment of his second manner.

PHILIP WOUVERMANS.—A stable, with horses. Of delicate chiaroscuro, and very delicate treatment.

PIETRO FRANCESCO MOLA.—Landscape, with St. Jerome. A good picture of the master.

SALOON.

RUBENS.—The Adoration of the Shepherds. A picture purchased by Lord Hopetoun in Genoa, for 1000*l*. This is the chief picture in the collection, and one of the finest by this great master, for the composition of eight life-sized figures is well balanced, the motives true and animated, the heads of nobler form than usual, the effect very harmonious, the masses of light admirably sustained, and the execution as spirited as it is careful.

TITIAN.—Three sportsmen with dogs, in a magnificent poetical landscape. The heads of the huntsmen very animatedly treated, but the dogs feeble.

VANDYCK.—2. Christ as Ecce Homo. Very nobly conceived, and very solidly painted in a golden tone, with great decision of forms; the influence of the great Venetian masters strongly seen. A Moor, whom he has introduced as a soldier, is particularly animated.

3. Portrait of a man. Whole-length, life-size. Of masterly

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painting in a light golden tone. The name of Spinola, knowing other portraits of this general, is doubtful to me.

REMBRANDT.—Portrait of his grandmother. A repetition of the picture in the possession of Sir Charles Eastlake, but neither of such fine body nor so broadly painted. This is dated 1636, that of Sir Charles Eastlake 1634.

LUDOLPH BACKHUYSEN.—A sea-piece, with a pier in the foreground, with a barrel fastened upon some stakes. Two large vessels on the sea. A clear and careful picture.

WILLIAM VAN DE VELDE.—A small sea-piece, with a vessel firing a gun. Of great tenderness.

THOMAS WYCK.—Interior of a house. One of his good pictures.

TENIERS.—2. The Temptation of St. Anthony. Appears to be good, but hangs too unfavourably.

A sea-piece, showing in many respects an affinity with Ruysdael, though I cannot suggest the master.

MYTENS.—Portrait of the Marquis of Hamilton. Whole-length, life-size. Animatedly conceived, and very warmly coloured.

After lunch, which agreeably interrupted my studies, and where I had the honour to meet Lady Morton and her beautiful daughter, Lady Hopetoun showed me some prayer-books with miniatures. One of these, decorated with many interesting small pictures of the often-mentioned French school of the 15th century, may have been executed about 1470. Another contains pleasing pictures by an Italian hand of the first half of the 15th century.

Finally I must mention a beautiful bowl of majolica of considerable size, in the inner side of which a sea-fight is represented.

By the kind proposal of Lady Hopetoun, in whose features the purest goodness of heart is expressed, though mixed with the signs of great bodily suffering, I accompanied her in a drive through the garden and park. With an amiability which I shall never forget, she pointed out to me the objects most worthy of note. Here, in a well-protected walled-in garden, I saw the first fir-tree from the Himmalaya Mountains that had been transplanted to Great Britain, with two other foreign kinds of fir of singular beauty. But I was truly astonished to find cedars of Lebanon, and among them two of very considerable size, growing in the open air. The park, which is of grand extent, commands magnificent views on to the Forth, with the whole line of Ochills to Stirling. And among the beauties of nature, those with which

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she endows the human race were also not absent; for we were accompanied by the younger sister of Lady Hopetoun, a young widow, whose noble features and fine form realised one of those earthly apparitions which nature only sparingly produces, and in which the lover of art, as well as the artist himself, recognises the highest ideal of an historical picture.

A kind invitation to dinner I was obliged to decline, as my departure from the poetic scenes of Scotland and the kind friends I had formed there was fixed for the next morning.

Here, therefore, terminates the list of collections I visited in Scotland. In vain had I taken steps in London to procure information regarding other collections. Even in Edinburgh and Glasgow my inquiries in this respect were fruitless. But the less the treasures of art contained in Scotland are known to the world, the more do I feel it my duty to give a short notice of such collections as I did not see. For two of them I am indebted to Mr. Murray, the publisher, though by an unfortunate mistake they reached me too late. For the others I have to thank Captain Stirling, of Glentyan, in Renfrewshire, a connoisseur of very catholic taste, whose acquaintance I made subsequently in Berlin.

As I am not well versed in the geography of Scotland, I take the places where pictures are to be seen in alphabetical order.

Bothwell Castle, seat of Lord Douglas, not far from Hamilton. The half of the great Lord Clarendon's collection, of which I have already given an account at "The Grove," has found its way here by descent.* Although Horace Walpole's sentence on these pictures may be too severe—"not one original, I think; at least not one fine,"—yet it is probable that the number of originals is small.

Cadder, seat of Mr. Stirling, in the neighbourhood of Glasgow.

Corehouse, seat of the late Lord Cranstoun, in Lanarkshire.—Here there is a picture by PAUL VERONESE.

Culldees Castle, not far from Crieff, seat of Mr. Spier, Perthshire.—Among some interesting pictures of the SPANISH SCHOOL, a St. John with the lamb, leaning on a cross, is most remarkable.

Dalkeith Palace, seat of the Duke of Buccleuch.—The list of these pictures I have taken from Black's 'Guide through Scotland.'

* See further account in the interesting work 'Lives of the Friends and Contemporaries of Lord Chancellor Clarendon,' by Lady Theresa Lewis, vol. i. pp. 15 and 58.

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ENTRANCE HALL.

WILLIAM VAN DE VELDE.—A sea-piece, with vessels.

SIR DAVID WILKIE.—George IV. in Highland costume.

DOBSON.—Duke Francis and Duchess.

MARBLE HALL.

SIR PETER LELY.—Lucy Walters.

CAMPBELL.—Statue of the Duke of Wellington.

STAIRCASE.

HOLBEIN.—Sir Nicholas Carew, Master of the Horse to Henry VIII.

TITIAN.—1. Portrait of the Duke of Parma, as a child; a fragment.

2. Portrait of the Duke of Alba in armour.

VANDYCK.—1. Portrait of the Duke of Monmouth as a youth.

DINING-ROOM.

GAINSBOROUGH.—1 and 2. Portraits of the Duke and Duchess of Montague.

BREAKFAST-ROOM.

FRANCESCO GUARDI.—Views of Venice.

PANNINI.—The Baths of Titus, and ruins of Rome.

BILLIARD-ROOM.

CLAUDE LORRAINE.—1. A landscape, which, however, has become very dark and unsightly.

The antique torso of a draped female figure.

GALLERY.

SIR JOSHUA REYNOLDS.—1. Elizabeth, Duchess of Buccleuch, and her daughter, Lady Mary Montague.

2. Dowager Marchioness of Queensberry.

3. Charles, Duke of Buccleuch.

ZURBARAN.—St. Francis and St. Augustin.

POELEMBURG.—Nymphs bathing.

CLAUDE LORRAINE—2. A landscape in sunny lighting.

RUYSDAEL.—A wooded landscape.

PAUL POTTER.—Two cattle-pieces.

SALVATOR ROSA.—A careful landscape.

JOSEPH VERNET.—A landscape.

WOUVERMANS.—A stag-hunt.

WYNANTS.—A landscape.

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ANDREA DEL SARTO.—A meeting of the fathers of the Church.

REMBRANDT.—A female portrait.

CANALETTO.—1. A view of Venice.

DRAWING-ROOM.

CANALETTO.—2-7. Six views of Venice; painted for the Buccleuch family.

8. View of Whitehall.

VANDYCK.—2. Henrietta Maria.

QUEEN VICTORIA'S BED-ROOM.

THE REV. JOHN THOMSON.—Four landscapes.

BASSANO.—Landscape, with cattle.

Dunmore Park, in the neighbourhood of Falkirk.

Gareloch, villa belonging to Mr. Napier, the great engineer, in Dumbartonshire.

Glentyan, seat of Captain Stirling, M.P., in Renfrewshire.—The Italian pictures belonging to this gentleman were collected under the advice of Messrs. Irvine and Colombo, in Rome, and of Mr. Dyce, the admirable artist. According to the account I received from Captain Stirling, they are by the following masters:—

MASACCIO.—Nine monks, chiaroscuro.

FRA FILIPPO LIPPI, SANDRO BOTTICELLI, LUCA SIGNORELLI, DOMENICO GHIRLANDAJO, RAZZI, LO SPAGNA, GIOVANNI BELLINI, BONIFAZIO, TINTORETTO, PAUL VERONESE, ZELOTTI (ceiling fresco-picture), GIOVANNI BATTISTA MORONI, GUIDO RENI, SASSOFERRATO.

Of the Netherlandish school are pictures by HUGO VAN DER GOES, PATENIER (a Crucifixion), MIEREVELDT, CUYP, TENIERS (two landscapes).

Of the German school, THEODORICH OF PRAGUE (?), and BARTHOLOMEW DE BRUYN (a Crucifixion).

Captain Stirling possesses also a small but choice collection of drawings: one by RAPHAEL for the picture of the Preaching of St. John, at Bowood, and a cartoon of BERNARDINO LUINI—the Marriage of St. Catherine.

Gosford House, seat of Lord Wemyss, in Haddingtonshire.—A CLAUDE.

Keir, near Stirling, seat of Wm. Stirling, Esq., author of the admirable work on Spanish painters.—A picture by LUCA SIGNORELLI.

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Kilgraston, seat of Mr. Grant, not far from Perth.

Kinfauns Castle, seat of Lord Gray, not far from Perth.

Lennox Castle.—A fine SNYDERS.

Linlathen, seat of Mr. Erskine, in the neighbourhood of Dundee.—Good Italian pictures, purchased in Rome by the advice of M. Colombo.

Raley, seat of the Duke of Cleveland.—Pictures of the Italian school, among which are reported to be a TITIAN and a CLAUDE, purchased for 1800*l*.

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LETTER XXIX.

YORK CATHEDRAL.—Castle Howard, seat of the Earl of Carlisle: Collection of pictures — Miscellaneous schools — Collection of sculpture.—Temple Newsam, seat of Mr. Meynell Ingram: Collection of pictures.—Nostall Priory, seat of Charles Wynn, Esq.: Collection of pictures.—Wentworth House, seat of Earl Fitzwilliam: Collection of pictures.—Wentworth Castle: Pictures.—Collections in Yorkshire.

ON returning to England through the county of Northumberland, I was not aware that at a place called Rock is a large picture o a Holy Family, attributed to RAPHAEL, and a St. John with the Lamb, by RUBENS, which is much praised. I also regretted very much to leave the Cathedral of Durham, doubtless the finest specimen of Norman architecture in England, unvisited; but a whole day would have only sufficed for that, and the period of my leave of absence from Berlin was coming to an end. I less unwillingly relinquished a visit to Lumley Castle, in the same county, the seat of the Earl of Scarborough, since I understand that the pictures consist only in family portraits. I had intended to have visited Duncombe Park, the seat of Lord Feversham; but as I discovered that it was sixteen miles from Thirsk, a small place in Yorkshire, and was not certain that his Lordship was at home, or that I should obtain admission, I thought it better not to risk a day. The objects reported to me as most worth seeing in the house were a fine antique marble of a dog, and HOGARTH'S picture of Garrick as Richard III.

I proceed now to the neighbouring Cathedral of York, which is considered the finest in England. Though not to be compared in extent with the Cathedral of Strasburg, and still less with that of Cologne, it exceeds in dimensions most of the other English edifices of this class, and towers like a giant above all the other buildings in the city. The proportions, too, are very noble and pleasing; and it has the advantage over those German cathedrals externally, inasmuch as the roof does not rise high above the walls, but is kept lower than the side wall. On the other hand, it is far inferior as respects the towers to the Strasburg and the Freiburg cathedrals, for the two towers on the west front, and a third,

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which rises at the centre of the transepts, crowned with battlements, cannot be compared in effect to those bold lofty spires in which the vegetative principle of this style of architecture is most strikingly exemplified. The profiles of the cornices and mullions are bolder than in most English churches. The decorations of the arches and cornices are Norman, approaching the earlier epoch of the Gothic; accordingly we find that the building was commenced about the year 1404, under Bishop Scrope, whom King Henry IV. caused to be beheaded as a traitor. The impression made by the interior, with its three aisles, is very fine. The great choir window is adorned with painted glass in the good old fashion; so that they do not form pictures, properly speaking, but agréeable architectonic patterns. The great west window opposite contains all kinds of flowers and leaves in a more natural taste. The tracery of some of the other windows has the same elegant forms as in the cathedral of Cologne, but most of them are only repetitions of the rather tiresome pattern so common in England. The form of the arches recalls the slender proportions of the French churches. Most of the sculptures which formerly adorned this cathedral are destroyed: those which remain are, however, much ruder than in the abovementioned cathedrals in Germany. Those parts of the building which were destroyed by fire a few years ago are already restored, and, not excepting the elegantly-carved stalls, precisely in their former style. The new glass paintings in the windows have indeed beautiful colours, but cannot be called happy, either in the combination, or in the style of the figures. The octagon chapter-house, which, with the slender arches of the windows, is certainly one of the most elegant in England, groups picturesquely with the cathedral. In the vicinity is the residence of the Archbishop of York, a pretty house, in the Anglo-Gothic style, with a beautiful private garden. A public garden adjoining possesses, in the ruins of an old cloister, a very picturesque ornament.

From York the railway easily conveys the traveller to Castle Howard, the noble seat of the Earl of Carlisle, which however I have not had the advantage of seeing more lately than 1835. On entering the park a lofty obelisk is seen at the end of a steep avenue, which was erected by Henry Earl of Carlisle in honour of the great Duke of Marlborough. Two double rows of ash-trees on each side of the drive, and, farther on, two large

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meadows of a regular form, surrounded on three sides by wood, have a very imposing appearance. The castle itself forcibly reminded me of Blenheim, and is by the same architect, Vanbrugh; but it is less broken up, and, though not of equal extent, has a grander and more massive appearance. In the whole arrangement of the mansion and the garden the architect evidently had Versailles in his mind, as the perfection of this style. In the grounds are colossal stone basins, which with flowers planted in them have the appearance of flower-baskets. The principal ornaments, however, are numerous pieces of sculpture copied from the most celebrated antiques, the dazzling whiteness of which is contrasted with the bright green of the turf. The more northern climate has unfortunately made it necessary to paint them over with oil colour: the great antique Boar from Florence still stands unpainted; it is a good copy in the finest Carrara marble. On two sides are pieces of water, over one of which is a large stone bridge. In addition to these decorations there is also a quadrangular building, with a portico of four pillars of the composite order on each front, and an elegant mosaic floor; also a pyramid of considerable size; and lastly, a large circular building, surrounded with pillars, and crowned with a cupola, which serves as the family burial-place, all of which combined have a rich and truly princely appearance. The lofty cupola with a lantern, which strikes you immediately on entering the house, is in the same character. According to the tasteless fashion of that age, the cupola is painted with the Fall of Phaëton, by ANTONIO PELLEGRINI, one of the late mannerists of the Venetian school; so that a person standing beneath it feels as if the four horses of the sun were going to fall upon his head. The angles are adorned with the four elements. But the really noble and important decorations of the castle consist in the works of art of various kinds which its spacious apartments contain, and which give it the appearance of a museum. A letter from the Duke of Sutherland to the housekeeper, a respectable elderly person with polite and pleasing manners, had happily insured me liberty to examine them at leisure.

It must be remembered that the late Earl of Carlisle was one of the three chief purchasers of the Orleans Gallery. I therefore turn first to the paintings as the most important portions of the works of art. Of the 136 enumerated in the printed catalogue, I can however mention only the most important. I give them in the

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order, and with the numbers, of the catalogue. The chief strength of the collection lies in capital works of the Carracci and their scholars, as well as in Flemish pictures of the time of Rubens.

1. GERARD HONTHORST.—1. The Finding of Moses, figures as large as life, called in the Orleans Gallery a Velasquez. Unusually noble in the characters, careful in execution, and clear in colouring.

2. VANDYCK.—The portrait of Frans Snyders the painter; three-quarter view, the head leaning a little on one side, in a lace ruff and black silk dress; his hands resting on a chair. The background a landscape. To the knees. 4 ft. 2 in. high, 3 ft. 1 in. wide. This picture was painted in the Netherlands shortly before Vandyck came to England. The noble conception, with which a slight trace of melancholy is blended, the admirable drawing, (for instance, the foreshortened ear), the masterly modelling, the gradation in a warm, clear, yellowish tone, nearly akin to that of Rubens, and the simplification of the forms, render this not only one of the very finest portraits by Vandyck, but entitle it to rank with the most celebrated portraits by Raphael, Titian, or Holbein.

3. RUBENS.—The Daughter of Herodias, with a female attendant, receiving from the executioner the head of St. John. This is the original of the numerous copies I have seen. A very powerful work of the later period of the master, carefully executed, and brilliant in the colouring. From the collection of Sir Joshua Reynolds.

4. GIOVANNI BELLINI.—The Circumcision. A picture of the middle time of the artist. The original, inscribed with the artist's name, of the many early copies that exist. The characters of the elderly heads are very severe, and of astonishing glow of colouring; the treatment of admirable blending. From the Orleans Gallery. It is unfortunately damaged in some places.

5. LODOVICO CARRACCI.—The Entombment; figures the size of life. Very noble in the composition and characters. Of the women only Mary Magdalen is present. The too dark shadows injure the keeping. From the Orleans Gallery.

6 and 7. ANNIBALE CARRACCI.—1 and 2. Two large landscapes. A very poetical mountainous country; the influence which Paul Brill had on this master as a landscape-painter is here very evident. The shadows are rather dark. The other, a piece of

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water surrounded by mountains, with a boat in which there are rather large figures, is nearly akin to Annibale's excellent landscape in the Berlin Museum, as clear in the tone, and as careful in the execution. Both from the Orleans Gallery.

8. TINTORETTO.—1. The portraits of two Dukes of Ferrara, still young, whole-length figures, the size of life, attended by a servant and a page. They are kneeling at prayers in a church. The conception, as in most of Tintoretto's portraits, is noble and true. The brownish lights, and the dark shadows, produce a deep and subdued harmony. From the Orleans Gallery.

9. GIACOMO BASSANO.—Portrait of his wife. A direct contrast to the preceding; painted with vulgar and disagreeable truth, in a spotted, light, yellowish tone. From the Orleans Gallery.

10 and 11. TINTORETTO.—2 and 3. Two landscapes; one with the Sacrifice of Isaac, the other with the Temptation of Christ. Extremely poetical, in the manner of Titian, only still bolder in the forms of the mountains, richer in the objects, and of great effect by the warmth of light; at the same time very carefully painted, and clear for him. From the Tresham collection. I have here become acquainted with Tintoretto in a (to me) new and very interesting light.

13.—4. The Adoration of the Shepherds; figures half life-size. In the landscape the Adoration of the Kings. Highly characteristic of the more elevated feeling of this master. Painted with a light spirited brush, in a glowing tone, approaching Titian. From the Tresham collection.

17. JOAN GOSSAERT, called MABUSE.—The Adoration of the Kings. A rich composition, in which there are thirty important figures. About 6 ft. high and 5 ft. wide. This picture, from the Orleans Gallery, is a most splendid confirmation of my conjecture that this artist, before he went to Italy, must have executed important works in the pure Flemish style of the school of Van Eyck; whereas people are accustomed to judge of him by the mannered pictures in the Italian taste which he painted during and after that journey. In this picture he successfully rivals the two most celebrated contemporary painters in the Netherlands, Roger Van der Weyden and Quentin Matsys. In the elevation, refinement, and variety of the characters he is superior, and in depth and energy equal to them. The proportions of the figures are slender, the hands delicate, but rather long and thin. With the flowing and

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soft cast of the draperies, there are some sharper breaks. All the parts are very decidedly modelled; the flesh is mostly, in the shadows, of a deep brownish,—in the lights, of a warm yellowish tone, and less clear than in the two other masters. The execution is, throughout, wonderfully solid and conscientious. The crown of the kneeling king and the lid of the vessel, on which is inscribed IASPAR, &c., is executed in the old-fashioned style, in a golden yellow. On the other hand, the gold brocade of the draperies is in his later and less recommendable manner, the whole surface being painted with a brown colour; the pattern drawn with black, the lights painted in with yellow ochre. The combination of the colours, which are partially broken, has a very harmonious effect. In this, as in all the principal parts, it entirely agrees with the Crucifixion in the Berlin Museum, which has hitherto been erroneously ascribed to Memling; only that the latter, by previous cleanings, has lost its warm tone and its original modelling, whereas this picture at Castle Howard is in as fine a state of preservation as if it had been painted but yesterday. A small head with a hat and feathers, at a window, may perhaps be the portrait of Mabuse. It is erroneously believed that those of Albert Durer and Lucas Van Leyden are to be distinguished there. In the middle distances are the Shepherds in adoration. The architecture of the building in which the Kings are bringing their offerings is not Gothic, but already shows the influence from Italy. This picture, which is verified by the inscription "Jan Gossaert,"* the name of the painter, who is only known by that of Maubeuge, his native town, is not only the masterpiece of this painter, but is also one of the most admirable specimens of the whole early Netherlandish school.

18. FRANÇOIS CLOUET, called JANET.—1. A collection of eighty-eight portraits of the most eminent persons at the courts of Henry II., Francis II., Charles IX., and Henry III., executed with much spirit and animation in black and red chalk, in the manner of Holbein. These interesting portraits carry the spectator back to that age which Vitet has described with such characteristic individuality in his historical dramas. The names are inscribed by a contemporary hand. It is very singular that the men are almost all handsome, the women, with few exceptions, ugly.

* This picture was exhibited in 1851 in the British Institution, when Sir Charles Eastlake drew my attention to this inscription.

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19.—2. Catherine de Medicis, consort of King Henry II., with her children, afterwards Kings Francis II., Charles IX., and Henry III., and the Princess Margaret; whole-length figures, the size of life. Very carefully painted in his pale colouring, and especially delicate in the hands. A more important picture of this, the best French portrait-painter of that age, than any that the Louvre possesses.

20. OLD STONE.—Charles I., with his son the Duke of Gloucester. Copy from Vandyck. I mention this picture only to observe that a great part of the numerous portraits erroneously ascribed to Vandyck may very well be by this able painter, who, except that the execution is not so good, and the tone heavier, has caught much of the master's manner.

TITIAN.—A butcher's dog and three cats; most fearfully animated. I too believe, with Sir Joshua Reynolds, that it may have been painted by Titian, whose later pictures it much resembles in the style of execution and the dark shadows. From the Cornaro Palace.

31. DOMENICO FETI.—Portrait of a man; and, as I conjecture, his own. Conceived with great spirit in his naturalistic manner, and producing a striking effect by the glowing lights and the dark shadows. To the knees.

32. FRANCESCO PRIMATICCIO.—Penelope relating to Ulysses what has happened to her during his absence. This is the most important work that I have yet seen by this master, who fills so prominent a place in the history of painting in France, and whose works, since the ruin of the greater part of his fresco-paintings at Fontainebleau, are so rarely seen. The characters are very noble, the drawing and modelling of all the parts correct and careful, but the colouring feeble. I here convinced myself that the works of Primaticcio made a great impression on Nicolas Poussin in his youth; an impression which was never effaced.

33. The portraits of two children in elegant dresses, said to be a young Duke of Parma and his dwarf, and ascribed to Correggio. In my opinion, judging from conception, colouring, and treatment, an admirable picture by VELASQUEZ.

36. VAN GOYEN.—A village situated on a canal, in a warm evening light. This masterpiece of the very unequal master approaches Cuyp in force of effect. The brown ground is left in the shadows; in the other parts the local colours are lightly painted upon it.

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37. SIR JOSHUA REYNOLDS.—1. The portrait of Omai, a native of Otaheite who was brought to England by Captain Cook. In animation and conception, masterly keeping, and solid execution, one of the finest pictures of the master.

39.—2. Frederick, Earl of Carlisle, father of the present Earl, when young. Also very spirited in the head; the attitude is, however, rather theatrical.

RUBENS.—Thomas Howard, Earl of Arundel; a bust-length between three-quarter front and profile, with a smooth, falling collar. This portrait, which has been engraved by Houbraken, is one of the finest that Rubens ever painted. Nobleness of conception, and simplified and decided forms, are combined with a breadth of careful execution, and a depth and clearness of tone, which are by no means extravagant: one is never tired of looking at it.

42. HOLBEIN.—1. Portrait of the Duke of Norfolk. The same as in Windsor Castle, and, like that, an old copy.

45. FEDERIGO ZUCCHERO.—Portrait of Thomas Howard, Earl of Norfolk, whom Queen Elizabeth caused to be beheaded for a conspiracy in favour of Mary Queen of Scots. Animated in the conception, and carefully executed in a rather reddish flesh-tone.

46. HOLBEIN.—2. Portrait of Henry VIII. An old copy of the picture in Warwick Castle.

47. SIR ANTHONY MORE.—Queen Mary, daughter of Henry VIII., in a splendid dress. In the jewellery gold is used. The features differ from other portraits of this Queen. The delicacy of the execution, in a clear and warm tone, is worthy of Holbein. Half-length.

59. SIR PETER LELY.—1. James, Duke of York, afterwards King James II., still young, and with the hair in rich curls. A good and carefully-painted picture.

69.—2. Jocelyn, Earl of Northumberland, in armour. Unusually spirited, warm, and carefully executed.

61.—3. The Duchess of Richmond; whole-length. A rather voluptuous, but otherwise capital picture of the master.

64. CANALETTO.—A large view of Venice. In every respect one of the best works of this master, whose extraordinary merit can only be justly appreciated in England.

65. PIERRE MIGNARD.—The portrait of Descartes; half-length; a circular picture. A very sensible, reflecting countenance, with a

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trace of melancholy. More individual in conception, and more true in colouring, than is usual with Mignard, and, at the same time, very carefully painted.

PANNINI.—68-70. Views of the Forum and of the Colosseum. Two of his finest works.

71-88. Pictures by CANALETTO, some of them very excellent.

107. ANNIBALE CARRACCI.—3. The celebrated picture from the Orleans Gallery known by the name of the Three Marys. The Virgin, in the excess of her grief, has fainted with the dead body of Christ on her lap; Salome is violently affected, while the Magdalen abandons herself to the expression of the most passionate affliction. The figures about one-third as large as life. This picture is justly entitled to its high reputation; for the feeling is more profound, and the pathos more noble, than usually found in the master. The leading lines too are happy, with the exception of the ungraceful position of the left hand of Christ. Besides this, the picture unites admirable drawing with a clearness of colouring nearly equal to Correggio, the study of whom is evident, particularly in the hands. The eclectic system of the school is apparent in this picture, the very harmonious arrangement of the colours being taken obviously from Palma Vecchio. Lastly, the execution is carried out *con amore* in every part.

108. DOMENICHINO.—St. John the Evangelist looking up in rapture. I have not seen the picture, formerly in Stuttgard, now in the collection of Prince Narischkin in St. Petersburg, from which Müller executed his well-known engraving; but this at Castle Howard is the same which came from the Orleans Gallery, and is one of the most indisputable and admirable pictures by Domenichino existing. It is elevated, refined, and intense in feeling, and most delicately blended, in a warm and harmonious tone of the greatest clearness.

109. ANNIBALE CARRACCI.—4. His own portrait, looking animatedly round. Of manly, energetic, and independent character, and painted with extraordinary force and mastery. From the Orleans Gallery.

110. CARLO SARACINO, called CARLO VENEZIANO.—The Death of the Virgin; figures as large as life. From the Orleans Gallery; now the altar-piece of the chapel of the mansion. The painter here proves himself to be one of the most gifted followers of Correggio. He is more dignified in general character and in the

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expression of the passions than most of those imitators. Clear in the warm colouring, and careful in the execution.

112. GUERCINO.—Tancred and Erminia; whole-length figures as large as life. Without style in the composition, and destitute of feeling, but carefully painted in a glowing, clear, reddish tone. From the collection of Count Lauregais at Paris.

123. PERINO DEL VAGA.—The Holy Family; Christ and St. John kissing each other; Joseph with them. Without religious feeling, but carefully and thoroughly painted in a manner which calls to mind his master Raphael, and his native Florentine school. Thus in the Virgin, as well as in the treatment of the shadows, there is an affinity to Andrea del Sarto; but the lights are painted in a fuller body, in a yellowish tone.

125. ANNIBALE CARRACCI.—5. A boy and a girl with a cat. Very animated and humorous.

134. SIR THOMAS LAWRENCE.—The Duke of Devonshire. Very like, but too unmeaning in the forms, and too red in the colouring.

135. VELASQUEZ.—2. Portrait of a man with features resembling those of a negro. Ennobled by the conception, and at the same time most strikingly true to nature. Painted with great breadth and mastery in a cool reddish tone of the flesh, with bright lights.

Besides the above, the following pictures, not in the catalogue, deserve notice:—

GIORGIONE.—Two female heads, part of one of which is wanting, this being the fragment of a larger picture. Of wonderful charm, in a deep golden tone.

The Entombment, a small picture from the composition by Michael Angelo. Though not without extravagance in some parts, yet admirably finished, and not unworthy of DANIEL DA VOLTERRA.

AGOSTINO CARRACCI.—The Virgin and infant Christ presenting the cross to St. John. In the head of the Virgin is a very engaging expression of melancholy. A small picture, in a bright, warm tone, finished like the most delicate miniature.

SALVATOR ROSA.—A man holding in his right hand a white dove, and with the left pointing downwards. Half-length. Surprisingly noble in the expression, and unusually clear and warm in the colour.

FRANS POURBUS the elder.—A knight of the order of St.

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Michael; half-length. In energy of conception and power of the clear colouring one of his best pictures.

GERARD HONTHORST.—2. A concert. To the knees; figures the size of life. Very spirited and careful. Erroneously ascribed to Valentin, who never has this clearness of tone.

FERDINAND BOL.—The portrait of a boy holding a goblet. Very spirited, and carefully executed in a bright golden tone. The cover of a table is of a deep glowing red. Whole-length, the size of life.

PAUL BRILL.—View of the Campagna, taken from Tivoli. The conception, as well as the delicate gradation of the tone in the distance, proves what a high degree of perfection this great master had attained in his latter period, and how much even Claude may have learned from him.

LELIENBERG.—Dead game. Inscribed with his name and 1657. This is a masterpiece of the kind, and proves how art can lend a charm even to such an uninteresting subject.

RUBENS.—A pen-drawing after Raphael's Attila before Rome is very masterly, and more faithful than might be expected. The stamp "R. H." proves that it came from the collection of Richard Holditch.

In the chapel there are two very good and carefully-executed paintings on glass, representing the beheading of John the Baptist and that of St. Catherine.

To complete my remarks on the paintings I proceed to notice some painted Greek vases.

By far the most important is one about 1 ft. 10 in. high, of the form which Panofka calls Thericlesian, with yellow figures on a black ground. Judging from the ornaments and the style of the painting, it is of Apulian manufacture. On the principal side an event in the story of Alemena is represented, of which, as far as I know, no written record has been preserved. Jupiter, as we read, took advantage of the absence of Amphitryon to assume his shape, and to deceive Alcmena, who was betrothed to him; the result of which was the birth of Hercules. The true Amphitryon, when he returned, being justly offended, was, according to the generally-received account, pacified by the declaration of Tiresias that Jupiter was his rival. According to the story, however, which the painter of this vase has followed, he carried his anger at the infidelity of Alcmena to such a height as to sacrifice her to the flames. A woman,

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represented as very full in form, who, seated on a funeral pile, implores Heaven, is recognised by the inscription ΑΛΚΜΗΝΗ. At the foot of the pile, as appears by the inscriptions ΑΜΦΙΤΡΥΩΝ and ΑΝΤΗΝΩΡ, are her husband and one Antenor, of whom we have otherwise no knowledge, employed with two torches in setting fire to the pile. The dress of the three figures is very rich, and numerous small folds are indicated. Above, however, appears as a half-length figure, with a wreath and sceptre, the father of gods and men, as the inscription ΖΕΥΣ indicates, and at his command two draped female figures extinguish the fire by pouring water on it. Besides this, the falling rain is indicated by yellow dots, within a kind of border which surrounds Alcmena. Opposite to Jupiter is seen, also as a half-length figure, a female form with a mirror in her hand, marked by the inscription ΑΩΣ as the rising sun. This is perhaps merely intended to indicate the time of the day when the event takes place, or perhaps to denote those two females pouring water on the fire as the genii of the rain, or Hyades, since the rising of the constellation called the Hyades together with the sun was, among the ancients, a prognostic of rain. The inscription ΠΥΘΩΝ ΕΓΡΑΦΕ on the edge shows us that Python painted this vase. I conjecture that this version, which is much finer and more interesting than the usual one, constituted the catastrophe in those pieces in which the Greek tragedians treated the story of Alcmena, though the clumsy forms of Alcmena, Amphitryon, and Antenor on this vase seem rather to indicate the direct imitation of the scene in a comedy, like the well-known vase published by Winckelman, on which Jupiter pays his court to Alcmena. On the back of the vase is the youthful Bacchus, with no clothing except the chlamys over one arm, with the thyrsus in his left hand; and two entirely clothed Mænades, in very animated attitudes, one of whom, whose action is particularly graceful, with the thyrsus and garland, may perhaps be meant for Ariadne. The edge of the front is adorned above with ivy, below with the Greek Mæander; that of the back, above with laurel, below with the arabesque of water. Below the handles is the common large bean-flower. Neither the workmanship nor the varnish are fine of their kind. All the inscriptions are made by scratching off the black ground.

Of sixteen other vases, placed on four high cabinets, five are distinguished by the beauty of the manufacture; three of them

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appear to be from Nola. But the manner in which they are placed allows of no detailed opinion.

A dish of French enamel of the 16th century is of very good workmanship. The months of June, July, and August, with their gifts and occupations, are represented upon it. On the back is the inscription, "FET A. LIMOGES PAR P. C."

I now proceed to the sculptures, which are arranged in great numbers under the cupola, in the vestibule and galleries, and in a separate room. Some are antique, others of the middle ages and modern times, of which, however, I can only mention the most important.

Of the transition time, between the old conventional and the freer style, is a tolerably deep relief, about 2½ ft. high, of a Bacchante, holding in her left hand the thyrsus, and showing the right hand in profile, with the fingers spread, to a youth opposite her, archly smiling at him. He, with the chlamys only on his arm, is going to drink out of a dish, looking amicably at her. The proportions are slender, the attitudes free, the draperies still close and regularly folded, and with pointed ends. The hair, too, is of early style, with spiral locks. The workmanship is admirable. Of the Bacchante the thumb and little finger of the right hand, the right fore-arm, the left hand; and, in the youth, the entire half, from the waist downwards, are restored.

A pleasing statue of Apollo, about 2 ft. high, with many repairs.

A beautiful vase, 2½ ft. high, of oriental alabaster, and another of granite.

A very well-executed bust of Antoninus Pius, with the hair imitated in the details from nature. Of Carrara marble.

In the sculpture-room I observed—

The head of Attes, or Atys, priest of Cybele; of a soft, effeminate, but noble character, with small horns and a frontlet; a late but very good work.

A small sarcophagus, with Bacchanalian genii; on the lid a sleeping Silenus. The oval form, the lions' heads, and the workmanship, though not without merit, indicate a late date.

The relief of a Victory in the attitude of crowning; an elegant imitation of the ancient architectonic style. The trophy, the left hand, and parts of the drapery are new.

A boy riding on a goat; beautiful and spirited in motive, of good style and vigorous character. The head, the left arm, the

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left, and half of the right foot of the boy, and the legs, the ears, and the horns of the goat, are new.

A female bust, one-third the size of life, with very delicate features, and of good workmanship. The drapery of oriental alabaster.

A bust of Jupiter Serapis.

The bust of a bald-headed man; of very good workmanship. The nose new.

A smiling faun, a bronze bust, the size of life, appears to me to be a good work of the cinquecento time.

A bust of Cicero; the nose restored, otherwise of very good workmanship.

A bust called Junius Brutus; of decided character, the beard merely indicated by scratches on the marble. One ear entirely, the other half, new.

A bust of Geta; of very good workmanship. The hair treated in the manner of a bronze; the state of preservation admirable.

Minerva; a statue of black marble. In the front of the helmet an arabesque mask, and on each side a horseman. The refined and noble head appeared to me to correspond rather with the character of a Roma.

Scipio Africanus the elder; a bust of good workmanship; the nose new.

The Emperor Otho; a bust larger than life. The face very full; the beard only indicated by scratches; the workmanship indifferent.

Bust of a man with a long beard, the head crowned with vine-leaves and ivy-berries, called Silenus, certainly represents some ancient poet, and is a spirited, excellent work; the nose new.

Marcus Aurelius; a colossal bust, of very good workmanship; the nose new.

A female figure, in a graceful attitude, but without arms, appears, from the cast of the drapery, to be a very good work of the cinquecento time.

A circular altar of marble; about 2 ft. 8 in. in diameter, in the manner of the larger Stelæ in the British Museum. An English inscription in three four-lined stanzas states this to be the altar of the temple of Apollo in Delphos, and to have been brought by Nelson from that place to England.

Among various large and small marble cinerary urns, one is especially distinguished by a very well-executed ox.

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There are also in this room numerous small bronzes, partly copies of well-known antiques, partly original. Among the latter I observed the small statues of Jupiter, Victory, Telesphorus, as valuable; of a Hercules, about 2½ in. high, as very delicate; of an Etrurian warrior, of the well-known slender type, as interesting; and of a Venus, about 8 in. high, as at least estimable. A coarsely-gilt statue of Hercules, about 1 ft. 3 in. high, has a local interest, having been found on the estate of the Earl of Carlisle.

One of the Furies is very remarkable on account of the singularity of the design. She is represented sleeping with a serpent in each hand, as well as serpents in her hair. The features are expressive of sorrow; the design is very noble, the workmanship good, but cannot be called delicate. This figure, about 5 in. high, is now placed on a piece of wood painted black, in imitation of the shape of a rock. Lastly, a small bronze of the elder son of Laocoon deserves high commendation for the admirable workmanship.

Next to these bronzes are a number of small Egyptian idols. Also a considerable quantity of various antique articles, such as metallic mirrors, sistra, bronze and terra-cotta lamps. Two pretty antique mosaics are repaired in many places.

Eight small cases are filled with sulphur impressions of engraved gems in the Earl's possession. Among the antiques many are beautiful, especially those representing the fables of Hercules and Bacchus. Among those of the cinquecento time, a portrait of Francis I. is of very good workmanship. Lastly, a portrait of the Emperor Maximilian I. in marble, a bas-relief, about 2½ in. high, is extremely spirited and carefully executed.

Under the cupola the following antique sculptures are placed:—

The torso of a Bacchus of good workmanship, but much repaired.

Adrian; a very well-executed bust; the nose new.

The statue of Julia Mammæa, mother of the Emperor Alexander Severus, as Hygeia. A good work, with delicate drapery.

The statue of another Empress, as Ceres, is of less importance.

The bust of Bacchus crowned with grapes and ivy-berries. Very noble; soft and delicate in the character, and admirably executed in the marble called Grechetto. The nose new.

The statue of Marcus Aurelius, in his youth, wearing only the chlamys: of good workmanship.

The statue of Caius Augustus Cæsar. The head admirable; the other parts much repaired.

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The bust of Paris; very noble and refined in the forms, and of most excellent workmanship. Unhappily the nose, mouth, and chin are new.

In a room adjoining the cupola I remarked the following:—

A bust of the youthful Hercules; of most noble character, admirably executed in Grechetto. The nose, chin, ears, and neck new.

A copy of the well-known Cupid bending his bow; of which the torso and the head, except the nose, are antique. The workmanship but moderate.

Septimius Severus; a very well-executed and admirably-preserved bust.

Commodus. The same.

Minerva; a statue, small life-size, in drapery; and the left hand, which is wrapped in it, placed against her side. The design and workmanship deserve commendation. The head and the right arm are new.

Two groups of a lion tearing an ox, about one-fourth the size of life, are estimable on account of the very spirited design; for the workmanship is indifferent, and many parts restored.

Domitian; a bust larger than life, of good workmanship, but much broken and restored.

At the end of a gallery, which is adorned with two rows of ancient and modern busts, among which is the colossal marble bust of the Duke of Devonshire, by CAMPBELL, which I saw in London in bronze, is an antique female statue seated, the size of life, of good workmanship, whose fine features have much the character of a Venus. It is unfortunately much repaired.

In conclusion, I took a rather long walk in the garden, through which I reached a very thickly-wooded spot on the left of the mansion. As the Earl, with his family, had not then visited Castle Howard for many years, Nature, in this rather remote spot, had resumed all her rights. The paths were overgrown with the softest verdure; the branches of the trees closely entwined; and flocks of wood-pigeons, rooks, and other birds, which build their nests undisturbed in the gloom of this wood, made it resound with their various cries, so that I was involuntarily reminded of Homer's fine description of the Cavern of Calypso. I was strangely surprised when, in the midst of this wild solitude, I met with a copy of the celebrated statue of the boy pulling the thorn

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from his foot, in the Capitol—one of the most delicate productions of antique art.

Unfortunately I was not able to avail myself of an invitation from Lord Carlisle in 1851, which would have enabled me to enjoy all these treasures much more at my ease than was the case in 1835.

TEMPLE NEWSAM.

From the large and flourishing manufacturing town of Leeds I drove to Temple Newsam, four miles off, the seat of Mr. Meynell Ingram. The most important pictures are united in one of the largest and grandest drawing-rooms that I have yet seen in England. As it is, however, lighted on both the long sides, many of the pictures are seen to great disadvantage.

GUIDO RENI.—John the Baptist; whole-length figure. Speaking in conception, and carefully executed in an unusually warm tone for him.

SEBASTIAN BOURDON.—Moses striking water from the rock. Composed in the taste of Nicolas Poussin, and slightly but spiritedly treated.

REMBRANDT.—1. Christ with the disciples at Emmaus. Appears to be a picture of his school.

VANDYCK.—Portrait of a Lord Holland. A good picture, but too hard for him.

RUBENS.—The Virgin and Child, the Baptist, and Joseph, in a landscape; whole-length figures, life-size. Decidedly realistic in conception of the heads, but painted in a fine transparent tone, and very careful.

NICOLAS POUSSIN.—The Virgin and Child, St. John the Baptist, and Elizabeth. Nobly conceived, but too much darkened to be enjoyable.

ANNIBALE CARRACCI.—The Dead Christ with Disciples. Of dignified conception, but very pale in colour.

WILLIAM VAN DE VELDE.—1. Two pictures; sea-pieces, with numerous vessels, and an overclouded sky. Of great transparency, and carefully carried out.

PIETRO FRANCESCO MOLA.—A landscape, with a hermit. Well composed, but one of his rather dark pictures.

POELEMBURG.—A Charity, with six children and angels, belongs in every respect to his finest works. Here are also several less important pictures by him.

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MIEREVELDT.—Maurice, Prince of Orange; whole-length, life-size. Very animatedly conceived, and carefully executed in a warm and clear colour.

SIR JOSHUA REYNOLDS.—1. Portrait of the Marchioness of Hertford; full-length, life-size, with landscape background. Animated, clear, and careful.

LE BOURGUIGNON.—1. A skirmish of cavalry, of considerable size. Unusually clear and careful.

JAN ASSELYN.—A large and very beautiful picture. Inscribed and dated 1646. Of the utmost transparency and delicacy of silvery tones.

REMBRANDT.—2. His own portrait in elderly years. In a warm, clear tone, treated with masterly but coarse breadth.

In the library, adjoining the drawing-room, is a St. Francis attributed to Vandyck. In conception, cool reddish lights, and dark shadows, however, it appears unlike Vandyck, and rather by an Italian hand.

SIR JOSHUA REYNOLDS.—2 and 3. Viscountess Irvine as a shepherdess. Very tender, but much faded; the companion picture, Charles Ingram, ninth Viscount of Irvine, a young man; the colours better preserved.

LE BOURGUIGNON.—2. His own portrait. Very animatedly conceived and carefully painted, but in a brick-red local tone.

GUIDO RENI.—St. Margaret with the Dragon. A well-designed and carefully executed picture, though in his greenish flesh-tones.

WILLIAM VAN DE VELDE.—2. One of Admiral Tromp's victories. A very large picture, but careful, and of transparent colouring.

ALBERT DURER.—A Crucifixion, most erroneously so ascribed, by a good master of the Dutch school of the latter half of the 15th century, who shows much affinity with the pictures of Gerard van Haarlem in the Belvedere at Vienna, but is more tender in colour, though equally solid in execution. Evidently the master of that painter whose pictures in the Gallery at Munich, from the Boisserée Gallery, wrongly bear the name of Lucas van Leyden. The ground is golden, the glitter of it subdued by a glazing of rich brown.

JAN FYT.—A wild-boar hunt. A spirited chef-d'œuvre of this excellent master, which, however, has lost somewhat of its keeping by darkening.

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GASPAR POUSSIN.—A finely designed landscape, which however belongs to his darkened works.

TITIAN.—Portrait of the Reformer, Martin Bucer. The fine and delicate feeling for nature, and the tender and earnest execution, indicate the earlier time of Titian, when he painted the Tribute-money at Dresden, with which the light, transparent golden tone agrees; unquestionably the finest picture in the collection.

MELCHIOR HONDEKOETER.—Poultry. A rather large and careful, but somewhat dark picture.

CLAUDE LORRAINE.—Landscape, with ruins of a temple on one side, a tree on the other, a stream in the centre; in the foreground a shepherd blowing a horn, and two goats butting. The deep, full green of the trees contrasts exquisitely with the silvery tones predominant in the picture, which belongs to the master's middle time.

HOLBEIN.—A male portrait. Too hard in the forms and too heavy in colour for him.

SIR JOSHUA REYNOLDS.—4. A shepherd boy. Of singular charm.

LE BOURGUIGNON.—3. Landscape, and sea-piece. Not only finely but grandly composed, though somewhat decorative in execution.

MATTHEW VAN HELMONT.—A market. A happy imitation of his master Teniers, though immeasurably heavier in tone.

A man, a woman, and a child, recalls Van den Eckhout, but hangs too high for a positive opinion.

A portrait of the Emperor Maximilian I., with a pink in his hand. A careful and clear picture by some contemporary Netherlandish painter.

The housekeeper assured me that there were more pictures in other rooms of the house; but as these apartments were "engaged," and I had not been able to obtain any letter of introduction to Mr. Ingram, I was obliged to relinquish the hope of seeing them.

NOSTALL PRIORY.

The next day I drove from the railway station, Normanton, three miles, to Nostall Priory, the seat of Charles Wynn, Esq. My chief object was to see Holbein's largest and most celebrated picture, Sir Thomas More and his family. This is supposed to

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be the picture which came into the possession of Andreas Van Loo soon after Holbein's time, and at his death was purchased by Mr. Roper, grandson of Sir Thomas More, with whose descendants it has since remained. After a most careful examination of this stately picture, which contains eleven figures the size of life, and a small figure in the background, and is about 11 ft. wide by 9 ft. high, I came unwillingly to the conclusion that this is nothing more than an early copy. As it is however good in itself, and a worthy exponent of the original, which has probably been destroyed,* I give a description of it, which will also afford me the opportunity of saying why I am compelled to believe it a copy. When the difficulty of arranging a family picture of so many persons is considered, the spectator will not hesitate to admire that mode of arrangement chosen here. In the centre is Sir Thomas More, seated, 50 years of age, in a furred coat, and with the Chancellor's chain. His features indicate a cultivated man of decided character. Next him is seated, more simply dressed, his father, John More, 76 years of age. Between them appears, but only to the bust, Anna Grisaria, 15 years of age, betrothed to Sir Thomas More's only son, 19 years old, who stands, reading a book, on the left of his father. Next this last is Henry Paterson, 40 years of age, Sir Thomas More's fool, who, however, has a very earnest expression. To him succeed, seated on the floor in front, the two daughters of Sir Thomas More, Cecilia Heronica, aged 20, turning to Margaretha, the wife of Roper, aged 22; behind them Alicia, the wife of Sir Thomas, aged 57, who is kneeling, and praying, with a book. On the other side of the picture, on the right hand of the old father, standing, speaking to him, is Margaretha Giga, a relation, wife of Clement, and aged 22; and, finally, also standing, and seen in profile, Elizabeth Dama, wife of Francis More. Most of the heads are highly truthful and animated; those of the women have the yellowish flesh-tones, those of the men the reddish flesh-tones, peculiar to Holbein at the period he painted this picture, 1530. The hands are of full forms, delicately drawn, and of good action. The head of John More, the son, is particu-

* If M. Passavant has expressed an opinion in his 'Art in England' that this picture was only made up by another hand from single drawings by Holbein, I cannot agree with him. The picture agrees in all essential respects with Holbein's original drawing at Basle, engraved in outline by Christian von Mechel in 1787. Two dogs and a few accessories only are added in the picture, and on both, over every figure, are inscribed, in Holbein's own hand, name and age, such as I have given in my description above.

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larly fine in feeling; on the other hand, that of the older John More is so feeble as to be quite unworthy of Holbein. The colours of most of the dresses are opaque and heavy, and a monkey and two dogs so coarse and bungling that the idea of Holbein having executed them cannot be admitted. It is well known also that Horace Walpole did not consider this picture to be the original.

In a room next the apartment in which this large picture is placed alone, and seen to great advantage, I found the following pictures:—

WILLIAM VAN DE VELDE.—A fine sea-piece, with a sunbeam spreading over the surface of the water, and forming a fine contrast with the dark stormy clouds of the sky.

An admirable picture of dead game, in the manner of William Van Aelst, is ascribed to a painter of the name of THEODOR, unknown to me.

JACOB RUYSDAEL.—A canal, with houses and trees. A careful picture, resembling Hobbema in the clearness of sky, but otherwise dark.

ROBERT VAN DER HOECK.—A combat of horsemen. Of great delicacy. The pictures of this artist, well-known to the connoisseur by his spirited etchings, are very rare.

JAN MIEL.—A peasant party in the open air; one couple dancing. Full of life, and of careful execution.

HOBBEMA.—Houses among stiff trees; the picture hangs too high for an opinion, but I doubt its originality.

CAREL DUJARDIN.—Large landscape with cattle, and a view through the arch of a bridge. Although too high for decision, and more broadly treated than usual, and rather dark in the foreground, yet it appears genuine.

GUERCINO.—A sibyl. Carefully executed in his brownish colouring.

DIRK VAN DELEN.—Interior of a church. Very clear, and probably by this master, but placed too high for an accurate opinion.

VANDYCK.—The infant Bacchus pressing the juice of the grape into the jaws of a tiger; two other tigers, and a boy with a bunch of grapes. Far too high, unfortunately, for a close inspection, but the animals and children are of good invention and painting, while the landscape appears of a somewhat later character.

ORIZZONTE.—To this master I attribute a fine landscape; probably ascribed to his model, Gaspar Poussin.

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GERRITZ VAN HERP.—A cow-stall. Of unusual power of colouring for him.

JAN WYNANTS.—A fine landscape; which belongs to the few in which he approaches Ruysdael, both in composition and in the more forcible green of the trees.

BERNARDO BELLOTTO.—An architectural piece, of unusual power for him, called a Canaletto.

WILLIAM VAN MIERIS.—Angelica and Medoro, from Ariosto. One of his late, cold, and little attractive works.

EVERT VAN AELST.—Dead game. Good.

F. DICKER.—An old house surrounded with trees. Very true, warm, and powerful.

SWANEVELDT.—To this painter I attribute a fine though somewhat dark landscape, with the Flight into Egypt.

A. VAN BOOM.—Landscape with ruins, in a warm evening light. An inscribed picture, finely composed and carefully executed. This master sometimes emulates the best landscape-painters.

Other pictures of value were, I understood, in rooms occupied by the family; but as I had no letter of introduction to Mr. Wynn, I was but too glad that I had been admitted to see the above.

WENTWORTH HOUSE.

On the following day I drove from the station, Masbro, to Wentworth House, the truly princely seat of Earl Fitzwilliam. This palatial building, which is in the French taste, and with a portico of six pillars, is of great extent. The entrance-hall, adorned with columns in imitation of giallo antico, is very large and lofty, and has an imposing effect. It contains various copies in marble from well-known antique sculptures; among them the Venus de' Medici. I had reckoned on a leisurely inspection of all objects of art, as Lord Lansdowne, at my request, had kindly promised to recommend my wishes to Lord Fitzwilliam. I was therefore unpleasantly surprised on hearing that his Lordship was absent at his Irish estates, and had left no orders with the housekeeper respecting me. I was therefore obliged to content myself with a very superficial view, while a sight of the garden, of which I had heard much, was not to be thought of. My account of the pictures, therefore, of which the Vandycks are by far the most important, and of the sculptures, which I give in the order they occupy, is less circumstantial than I could have wished.

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FIRST ROOM.

VANDYCK.—1. Portrait of the three children of the unfortunate Earl of Strafford—William, afterwards Earl of Strafford, Lady Anne, and Lady Arabella, in rich dresses; all three standing. Very tastefully arranged, and with all the elegance of his later time.

SIR JOSHUA REYNOLDS.—1. Charles, Marquis of Rockingham. Whole-length figure. Serious and dignified in conception, of admirable keeping, and carefully carried out.

LIBRARY.

VANDYCK.—2. Lord Strafford, seated, in deep reflection, in a black silk dress; a letter in his left hand, while his secretary, Sir John Mainwaring, in a red silk dress, with a pen in his hand, is awaiting the dictation of the Earl. This picture far excels the usual works of the master. We are distinctly shown a moment of that ominous period. In these serious features we read all the energy of a character devoted to the service of his sovereign, at the same time they have something tragical in expression. With the high moral feeling is combined a masterly drawing—the hands are among the finest belonging to Vandyck—and a spirited and careful execution in a light golden local flesh-tone. To the knees. About 3 ft. 4 in. high, 4 ft. 6 in. wide. Formerly in the possession of the Marquis of Rockingham.

SIR PETER LELY.—1. Lady Anne and Lady Arabella Wentworth. A fine and careful picture, in which he has successfully emulated Vandyck.

GALLERY.

SIR PETER LELY.—2. Portraits of two children; very animated, warm, and careful, and with the same aim.

VANDYCK.—3. Henrietta Maria, with a gold neck-chain, to which is suspended a large pearl, in a blue silk dress; seated; 4 ft. 2 in. high, 3 ft. 4 in. wide. This picture appears to be fine, but is hung too unfavourably between two windows to admit of a proper judgment.

4. Rinaldo and Armida. This picture, which is carefully executed in a brownish tone, is perhaps the same that was sold in 1713, in the Van Loo collection.

SALVATOR ROSA.—1. Jason giving the dragon the sleeping charm; etched by himself. A small picture, and become very dark from the effects of the bole ground.

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2. A rocky sea-coast; a large picture with red figure and a dark tone; altogether not very attractive.

TENIERS.—A rocky landscape, with some peasants.

VANDYCK.—5. Lord Strafford in armour, his right hand on his helmet; to the knees. Notwithstanding the other good qualities of the picture, the very gloomy and heavy tone raises some doubts in my mind as to its originality.

RAPHAEL.—This name is given to a Virgin and Child which in point of motive is unquestionably taken from the picture of the Virgin with the canopy in the Pitti Palace. The picture is warm in colouring and careful in execution, and is probably by the hand of INNOCENZO DA IMOLA.

TITIAN.—1. A Holy Family. This I can only consider a work of his school.

PALMA VECCHIO.—The Virgin with the Child holding the globe; the Baptist pointing to the Child, and a nobly-conceived St. Catherine. A beautiful picture, executed in his warmest tones.

ADRIAN VAN OSTADE.—A peasant wedding; unusually large and rich, but so sunk, and the colouring become so heavy and feeble, as no longer to give the impression of an original.

CLAUDE LORRAINE.—Landscape, with a very reddened sky; so sunk that no opinion of its merits is possible.

SIR JOSHUA REYNOLDS.—2. Portrait of the Countess of Fitzwilliam, mother of the present Earl, a good but somewhat faded picture, with a pleasing landscape background.

A portrait of Shakspeare, a copy made by SIR GODFREY KNELLER, and by him presented to Dryden, is only so far interesting as showing the same features as those in the Chandos picture in the Bridgewater Gallery, thus corroborating the truth of that.

YELLOW-DAMASK ROOM.

HOGARTH.—The family of the Earl of Rockingham; a rich picture, but hung too high for any accurate opinion.

DRAWING-ROOM.

SIR JOSHUA REYNOLDS.—3. The present Earl Fitzwilliam, four years of age; originally very attractive, but now faded.

SIR THOMAS LAWRENCE.—Portrait of the father of the present Earl; an unfinished picture of very animated conception.

STUBBS.—A brown horse, size of life; of great animation.

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VANDYCK ROOM.

VANDYCK.—6. The Earl of Strafford in armour, the baton in his right hand, the left hand on the head of a large white dog; whole-length standing figure, life-size. While the painter has depicted this nobleman in the other picture as a statesman, he represents him here with the stern, commanding expression of a general, with sunburnt face. Drawing, keeping, and painting are all equally masterly here, and very like the picture already described at Petworth. This picture is also essentially the model for the other portrait of the Earl in armour above mentioned.

7. William Laud, Archbishop of Canterbury; to the knees; an oval picture. This friend and fellow-sufferer of the Earl of Strafford is of masterly execution in a clear reddish tone.

SIR PETER LELY.—3. The Duke of Gloucester, son of Charles I.; very animated and careful; of oval form.

VANDYCK.—8. Henrietta Maria, in a blue silk dress, with a black broad-bordered hat and feathers; whole-length, life-size. She is patting with her right hand a monkey, which is held by Jeffery Hudson the dwarf; a beautiful picture, carefully executed in the warmer tones of the earlier part of his residence in England. 6 ft. 8 in. high, 4 ft. wide.

9. Arabella, second Countess of Lord Strafford, in a blue silk dress, in the act of drawing a curtain with her right hand: a very elegant picture of his somewhat later time. 6 ft. 10 in. high, 4 ft. 3 in. wide.

The portrait of Lord Baltimore is by some skilful painter of the school of Vandyck.

ANTEROOM.

GUIDO RENI.—Cupid sleeping; above the size of life, with landscape background; a pleasing and very careful picture.

SIR PETER LELY.—4. Prince Rupert; one of the warm, carefully-treated pictures of his best time.

SIR JOSHUA REYNOLDS.—4. The infant Hercules strangling the serpents; far more clearly coloured than the picture in Hadzor House, though very mannered in composition.

5. Studies for the great window in New College, Oxford—the two shepherds, one of them his own portrait, and a shepherd boy; attractive, warm, and careful.

JACOB JORDAENS.—A very pretty girl with a parrot, and an old man; animated, brilliant, and transparent.

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PAUL VERONESE.—The Tribute-money; unusually dark for him.

TITIAN.—2. An example of the oft-recurring Magdalen, which I can only consider a picture of his school.

ANNIBALE CARRACCI.—Christ crowned with thorns; unusually noble in conception, but of dark colour.

Finally, one room contains a number of works by modern sculptors, among which I recognised with great pleasure the fine statue of the Fisher Boy, by the late RICHARD WYATT, which had formed one of the ornaments of the Exhibition.

About a mile from the house is the mausoleum of Lord Rockingham, the minister, with his statue. As however I could obtain no information as to the artist who executed it, and therefore could form no conjecture as to its value, I was unwilling to devote any time to visiting it.

WENTWORTH CASTLE.

Unfortunately I was not aware that Wentworth Castle, the seat of W. V. Wentworth, Esq., was far nearer to Barnsley station than to Masbro, whence I visited it next morning. I therefore lost much time from this mistake, which I regretted the more, as the visit little repaid the trouble. The house is a stately building in the French style, and contains a considerable number of pictures; they are, however, arranged with an irregularity such as I had never before met with in England. Of the number bearing false names—leaving out those which are obviously copies or valueless—I only mention such as I can assign to other masters of some note.

GALLERY.

TINTORETTO.—Portrait of a monk; very animated and broadly executed in his cool reddish flesh-tones; called a Holbein.

LORENZO LOTTO.—A male portrait, half-length; animatedly conceived and admirably executed; the hands unfortunately injured. On a tree are armorial bearings and a motto. Inscribed "An. XLII. 1537." This date alone is sufficient to overturn all pretensions to the name of Giorgione, who died 1511—pretensions which are untenable also in every other respect.

LUCAS VAN UDEN.—A large and fine landscape, with some figures by TENIERS; called a Rubens.

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WALKER.—I am inclined to ascribe to this master an animated portrait of Cromwell, of very broad treatment; here attributed to Sir Peter Lely.

ANTEROOM.

BARTHOLOMEW DE BRUYN.—A good though rather late specimen of this Cologne master—a burgomaster of Cologne—here called "unknown."

HOLBEIN.—Portrait of Œcolampadius the Reformer, in profile, with a long inscription. I am inclined to ascribe this to Holbein. The conception is animated; the drawing, especially of the hands, delicate; the flesh-tones yellowish. Here marked "unknown."

BED-ROOM.

LUCAS DE HEERE.—Portrait of Eleanor Brandon, dated 1550; in rich dress, and with armorial bearings; of very careful execution, but faded in the flesh-tones.

ALBANO.—The Flight into Egypt; hangs over a door, but appears genuine and of good colouring.

A portrait of Sir Philip Sidney, whole-length, life-size, called a Velasquez, is a good, warmly-coloured picture by a master of the Netherlandish school.

BILLIARD-ROOM.

RUBENS.—Portrait of a general, with a baton; in animated conception and admirable tone this appears to me a well-painted picture by this master. I know not to whom it is here attributed.

FEDERIGO ZUCCHERO.—The Earl of Essex; of clear and delicate painting, but the costume most tasteless and stiff.

SIR PETER LELY.—A female portrait, in yellow silk dress. This appears to me a careful picture in the taste of Vandyck.

VANDYCK.—The Earl of Strafford; older, and with a bald head; in splendid armour. As far as the very dirty condition allows me to judge, this appears to be by the master.

LIBRARY.

One of the portraits of Vandyck, with the broad-bordered hat and feather, hung quite in the dark, but is apparently a good picture of his school.

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My time did not allow me to visit the following country seats in Yorkshire:—

Harewood House, the seat of Earl Harewood, the park of which is so highly extolled by the "German Prince," with a few pictures.

Newby Hall, near Ripon, the seat of Lord Grantham, with a number of antique sculptures.

Sprotborough Hall, the seat of Sir Joseph Copely, Bart., with pictures of the Italian school.

Cottingham Castle, the seat of Mr. Coulson, near Hull.

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LETTER XXX.

Chatsworth, seat of Duke of Devonshire: Collection of pictures, drawings, MSS. with miniatures, and sculpture — Beauties of gardens, conservatories, and grounds.—Wooton Hall, seat of Mr. Davenport Bromley: Collection of pictures — Early masters.

CHATSWORTH.

I NOW entered the picturesque and beautiful county of Derby, and lost no time in visiting Chatsworth, the princely seat of the Duke of Devonshire, of which I had retained the most agreeable recollection. Meanwhile I had heard the most favourable reports of the various new improvements and acquisitions of works of art made by the Duke. I was pleased when my driver, seeing a flag waving upon a tower, told me that this was a certain sign that the Duke himself was at Chatsworth.

On my arrival I was sorry to learn that his Grace was confined to his bed by a violent cold, and therefore could not see me. He however sent me a friendly welcome, and ordered me to be shown into a room, which combined in a high degree elegance with comfort. The mansion, which is in the Italian style of architecture, is grandly situated, and has a very noble appearance; it has been considerably enlarged by the present Duke, who has added a whole wing, and three grand entrances in the form of a Roman triumphal arch; many other improvements are also going on. A very compact sandstone, of a beautiful yellowish colour, which is found in Derbyshire, a county abounding in stone and marble, affords an equally solid and handsome material. The spacious staircase has rather a gloomy appearance from the old darkened oil paintings which hang on the walls. The apartments, therefore, strike you the more agreeably, being extremely light and of fine proportions, furnished with the most refined splendour and elegance, and adorned with fine works of art,—paintings, sculptures, and drawings. I had just ended a general survey of the whole when a servant brought me word that luncheon was ready.

After this meal was over, which differed from dinner in nothing but name, the servant showed me into the library, and told me the

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Duke would soon join me. This fine apartment contains in elegant bookcases the rarest literary treasures in the choicest bindings. In early editions it is exceeded by none in England, except by the celebrated library at Althorp. To the ample store of volumes which the present Duke inherited have been added the greatest rarities from the renowned library of the Duke of Roxburgh, the library of the Bishop of Ely, purchased for 10,000*l.*, and a large library which he has inherited from his uncle, Lord Cavendish. The Duke, who entered, and appeared to be very much indisposed, addressed me in the most friendly manner, inviting me to remain at Chatsworth as long as it should be agreeable to me, and then proceeded to show me the greatest curiosities. It was with peculiar pleasure that I examined, among others, the oldest Florentine edition of Homer. Printed on the finest white parchment with the most elegant type, the initials painted in miniature, it offers a most beautiful object to the eye. The recollection that after about 1000 years' oblivion this edition had again furnished many with the means of drinking at this ancient fountain of poetry gave it in my eyes an additional charm. Here too I saw some of the rarest impressions by Caxton, the first who practised the art of printing in England. On leaving me the Duke gave me the keys to all these treasures, telling me I need not return them till my departure. Being thus enabled to arrange my studies in the order I pleased, I first proceeded to examine the pictures, which are distributed in several apartments and in the dining-room. Since 1835 the Duke has removed a number of his pictures from Devonshire House and Chiswick to Chatsworth, so that not only a greater number of apartments here are now decorated with pictures, but a corridor and a picture-gallery have been added.

I describe first the pictures which are in the apartments on the first floor, including also other interesting works of art in the same rooms.

FIRST ROOM.

LUCA GIORDANO.—Acis and Galatea. An attractive picture; carefully executed in a powerful transparent colour.

LORENZO LOTTO.—To this master I attribute a male portrait of fine conception, called a Giorgione, formerly in Devonshire House.

SOLOMON KONINGK.—The portrait of a Rabbi in a chair, treated with great reality, executed with the greatest care in every part,

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and of masterly chiaroscuro. Notwithstanding all these excellences, I neither recognise the touch of Rembrandt, to whom it is ascribed, nor the transparency of tone which is peculiar to him at all times. I should therefore be inclined rather to take it for a capital work by Solomon Koningk, who frequently painted this picture with slight variations. One example is in Genoa, another in the possession of Mr. Van Sewa at the Hague, a third in the Museum at Berlin.

MURILLO.—1. The blind Belisarius receiving alms. I formerly saw this picture at Chiswick under the name of Vandyck. At all events, the conception, the silvery tone, and the dark shadows agree more with Murillo.

In the centre of a circular ottoman is a pretty little group of three sleeping Cupids, each serving as the pillow to the other.

SECOND ROOM.

TINTORETTO.—1. Portrait of the Admiral Nicola Capello. Whole-length, life-size. The head of a glowing tone, and of great energy. The very broad treatment and the dark shadows indicate the later time of the master.

CORNELIS JANSEN.—Charles I. as a young man. Whole-length, life-size, a spaniel next him. A picture of particularly clear and delicate colour for him.

TINTORETTO.—2. Portrait of the Archbishop of Spalatro in an arm-chair, behind him an open folio. Of grand and elevated conception, and most harmoniously and powerfully executed in a subdued tone, allied to Moroni.

TITIAN.—1. Portrait of Philip II., King of Spain, in his younger years, in splendid armour; helmet and gloves on a table. This picture is very carefully executed, especially the head, which is in a clear, bright, golden tone. The hands are unfortunately much injured.

Portrait of the Duke of Albemarle—full-length, life-size—by a painter unknown to me. Of some merit, but far inferior to those already mentioned in this room.

The portrait of Henry VIII., whole-length, the size of life, said to be by HOLBEIN. The head is too tame, the treatment too mechanical, and the tone of the colour too dull for him; I believe it, therefore, to be an old, probably contemporary, and very good copy.

ZUCCHERO.—Portrait of Mary Queen of Scots. Full-length,

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life-size, in a rich dress. A very pleasing, though, properly speaking, not a beautiful face; painted with great care.

The centre of a round ottoman is here ornamented with a careful copy of the Venus de' Medici in marble.

GALLERY.

The light here on many a picture hung opposite to the windows is very unfavourable.

TENIERS.—1. Temptation of St. Anthony. Conceived as a landscape, and coloured in his somewhat heavy brownish tones.

HOLBEIN.—1. Head of an old man. An excellent picture, but it appears somewhat later than this master.

CLAUDE LORRAINE.—Landscape, with view of a seaport; Mercury and Argus in the foreground. A good picture, somewhat darkened in the foreground, but, judging from the insipid tone of the green and from the treatment, of his later time. Liber Veritatis, No. 159.

PAUL BRILL.—A fine landscape, with figures, from the same fable as the foregoing, by ADAM ELZHEIMER. Here the Mercury is in the air.

WILLIAM VAN DE VELDE.—1. A calm sea, with ships, one of them firing a gun. Of great tenderness.

POELEMBURG.—A Repose. Of the most delicate finish.

WILLIAM VAN DE VELDE.—2. A heavy storm; one vessel and a wave are lighted with a warm sunbeam. Very poetic in effect, but hung too high.

TITIAN.—2. A rich poetical landscape. The grand forms of the mountains call to mind Friuli, Titian's native country. The figures representing St. John preaching are sketchily treated.

PALAMEDES.—Male portrait; full-length. Animated and delicate in execution.

BERGHEM.—1. A seaport; in the foreground a gentleman and lady on horseback, with falcons, in elegance of form approaching Wouvermans. Admirably painted, and of brilliant effect. 1 ft. 6 in. high, 1 ft. 11 in. wide. A duplicate of this picture is in the collection of Mr. Steengracht, at the Hague.

NICOLAS POUSSIN.—A Holy Family, with numerous angels, one of them bringing flowers. One of the pictures of this master in which the vacant countenance, with the wide staring eyes, gives as little satisfaction as the glaring colour of the blue and brick-red drapery of the Virgin. The beautiful landscape alone merits attention.

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SIR PETER LELY.—The Rape of Europa. Quite in the style of the earlier warmly-treated works by Lairesse, but more realistic in the forms and heads, and clearer in the colour.

LODOVICO CARRACCI.—The Crucifixion. A rich and very noble composition, with that refined feeling in the heads which distinguishes so many of his smaller pictures. Not so lively in the colouring, nor so careful in the execution, as his pictures frequently are.

ALBANO.—A Holy Family and two angels, one of them giving fruit to the Child. Pleasingly painted in his reddish tones.

MABUSE.—St. Ursula about to enter a vessel, taking leave of her parents, the King and Queen of England. An inferior work of his earlier, Netherlandish manner.

GIOVANNI PEDRINI.—To this scholar of Leonardo da Vinci, who has been occasionally mentioned, I attribute unquestionably a Christ, as a boy, with the globe, here ascribed to Leonardo da Vinci.

GASPAR POUSSIN.—This picture, which is of a very long and narrow shape, is entitled, by the highly poetical feeling for the charms of nature, the beauty of the tones, the warmth of the light on the horizon, the careful execution, and the great clearness in all the parts, to rank not only among the most beautiful works of the master, but among the finest landscapes in the world. Four small circular pictures by him are also admirable, especially a view of Tivoli, in which the sun shines directly on the waterfall seen in front. This view by him is frequently met with.

Ascribed to JAN VAN EYCK.—The Presentation of the Virgin in the Temple. A very rich and peculiar composition. On canvas, about 4 ft. high, 3 ft. wide. In a Gothic church are Anna and Joachim in the foreground; in the background priests before the altar preparing to receive the Virgin, above whom are two angels with a crown. Maidens in the costume of the age approach on both sides from the choir of the church behind the altar. In the middle, on the right hand, are five men and women kneeling; behind them five canons in their stalls; and on the left hand ten canons in two rows. The heads have the appearance of portraits of great character. The execution and colouring are extremely fine. In the whole, particularly in the architecture, a bright, clear tone predominates. The strange form of the organ, the treatment of the gold, the greenish blue of many of the draperies, strongly

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call to mind LANCELOT BLONDEEL, a painter of Bruges, whose works approach the manner of Bernhard van Orley. This remarkable picture has unfortunately sustained no inconsiderable damage in several parts; for instance, in many of the hands, and in the dress of St. Anna.

JAN VAN EYCK.—The Consecration of Thomas à Becket as Archbishop of Canterbury; a composition of seventeen figures. On panel, about 4 ft. high, 2 ft. 6 in. wide. In a church of the latest form of the Norman style is seen Becket standing in the foreground under a scarlet canopy, with the Holy Ghost hovering above. Above the Holy Ghost hangs a splendid crown, in which the figure of the risen Christ, in a fine action, is introduced; above it is a circle with the Virgin and Child. Three bishops are engaged in placing on the head of the Saint the archiepiscopal mitre, while a priest, kneeling, holds an open book before him. On the right side of the picture are the clergy, and on the left the laity, with King Henry II. at their head. The proportions of the figures are rather more slender than in other pictures by Jan van Eyck. Some fine heads bear a strong resemblance to the pilgrims on the wing of the altarpiece of Ghent, which is in the Berlin Museum. Upon the whole, however, the heads are more monotonous and less understood than in the other works of the master, showing that it was a picture of his earlier time. In the warm brownish tone of the flesh, which is rather heavy in the shadows, there is more resemblance to the angels singing, and to the soldiers of Christ (*Christi Milites*), on two other wings, also in the Berlin Museum, from the same Ghent altarpiece. All the other colours are of a deep, full tone, especially the robe of the bishop on the right hand, which is of the most glowing dark red, with a golden pattern, skilfully painted. This picture is mentioned by Walpole, who, however, does not give the following inscription, which is on the border, painted in the semblance of a stone frame, by the artist himself—"JOHES DE EYCK FECIT ANO M°.CCCCZI. 30° OCTOBRIS." This inscription is important, not only as authenticating the picture, but because 1421 is the oldest known date on a picture by Jan van Eyck. The picture, which I first closely examined in 1850, may be said to be in a good state of preservation.

JUDOCUS DE MOMPER.—A poetic landscape, with figures by JAN BREUGHEL.

WILLIAM VAN DE VELDE.—3. A storm with a clear sky and sunny lighting; very excellent.

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TITIAN.—3. St. Jerome, in a landscape; a small but beautiful picture, of extraordinary depth of warm brown tone.

FRANÇOIS MILET.—A beautiful landscape, with three shepherds; in the taste of Gaspar Poussin.

BERGHEM.—2. A river flowing at the foot of mountains of pleasing forms. Among the numerous figures, men and cattle, which adorn the picture, the most striking are two gentlemen on horseback, and a girl on an ass. The setting sun produces very defined lights and shades. The design is remarkably rich and poetical; the impasto admirable: the shadows have become dark. 2ft. high, 3 ft. 7 in. wide.

TENIERS.—2. Gold-changers. The woman is occupied weighing the money; the man holds a bag; carefully executed in a fine silvery tone.

LEONARDO DA VINCI.—Bust-picture of a youth; the hand much rubbed out; in a splendid frame, set in agate. Of singular delicacy in the forms of the beautiful features, and so like the tone of colouring of the Holy Family at the seat of Lady Warwick, that I am inclined to consider it a work of the earliest time of his residence at Milan. It may perhaps be the portrait of his scholar, the young Boltraffio, as I am inclined to infer from a C and a B on the border of the garment. It is true the Christian name of that individual was Giovanni, but it is easy to conceive that the C may have been originally a G.

SASSOFERRATO.—A real original of the often repeated Madonna; of extraordinary force of colour and careful execution.

PARMIGIANINO.—A male portrait, hanging in too high and dark a place for an opinion, but apparently so excellent a picture of the German school, that I feel it right to draw attention to it.

PHILIP WOUVERMANS.—A scene with a horse being shod appears to be a good picture, but hangs too high.

SALVATOR ROSA.—1. David about to strike off the head of Goliah; spirited in motive, but very brown in the local flesh-tones.

2. Jacob wrestling with the angel; a companion to the foregoing, and of the same character.

LUCAS VAN UDEN.—A pretty landscape, with figures by TENIERS.

TINTORETTO.—3. Christ and the Woman of Samaria; an

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attractive picture. The woman especially has a pleasing head, and is delicately coloured.

BERGHEM.—3. Landscape, with lofty hills covered with clouds; in the foreground a rider and drove of cattle. A tolerably large picture of his later dark-toned time.

MURILLO.—2. The Virgin gazing at the sleeping Child, with Joseph; four angels in the air—figures about 15 inches high. Though decidedly realistic in the heads, yet they are of lovely character, and the execution in a cool reddish flesh-tone is excellent.

GRANET.—A good and very effective example of his often treated subject, Franciscans at matins in the choir of their church.

LUCAS VAN LEYDEN.—A doctor drawing a countryman's tooth. Exactly corresponding with the well-known engraving of this master, and of the same size; one of his few genuine works.

SALVATOR ROSA.—3. A knight and a woman. Very spirited; conceived quite in the style of his etched plates.

HOLBEIN.—2. The Wheel of Fortune. A popular subject of the middle ages; very finely executed in body colours. The four male figures on the wheel—one climbing, the second at the top of it, a third falling, and a fourth on the ground, with appropriate German inscriptions—are very full of expression. Inscribed with the double H of the master; also with the notification of its being executed in Basle, and with the date 1533.

DIRK VAN DELEN.—An architectural piece, with a man kneeling in the foreground. A good picture of the master; here marked as unknown.

PARIS BORDONE.—A family picture, said to be by Titian. The mother, a beautiful woman, stands on the left hand of the father, who is seated. A little daughter, standing on the right hand, next the father, gives him with one hand something which is not seen, and with the other presents a fruit to her mother. Judging from the conception, the tone, and the shape of the hands, I should say it is a capital work by Paris Bordone, who in his portraits sometimes closely approaches Titian; so that they are often ascribed to that master.

CARLO CIGNANI.—Joseph and Potiphar's Wife. On the whole, resembling the composition in the Dresden Gallery, but with many variations in the details. Less clear, but more powerful in the tone.

BILLIARD-ROOM.

SIR EDWIN LANDSEER.—Bolton Abbey; an ecclesiastic receiv-

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ing game from his vassals. A picture universally known from the admirable engraving. The utmost truth of nature is here combined with a fine keeping in a clear light, and a masterly treatment.

SIR JOSHUA REYNOLDS.—The charming portrait of a lady; I believe Georgiana Duchess of Devonshire.

Portrait of the Duke of Devonshire, in youthful years, by a painter unknown to me, which must have been very like.

COLLINS.—Children playing by some palings. Truthful, animated, and warm.

NEWTON.—A scene from 'Gil Blas.' Of great effect.

SECOND STORY.—STATE ROOMS. FIRST ROOM.

The ceiling is painted in this room, as in all the rest, in the same style as those of the conservatories; the walls are entirely panelled. The following modern busts in marble are here :—

The spirited and highly resembling bust of the Emperor Nicholas of Russia, by RAUCH.

A bust of the Empress of Russia is taken from one by the same artist, and is not so successful.

Busts of William Duke of Devonshire, Lord George Henry Cavendish, Francis Duke of Bedford (father of the present Duke), Charles James Fox; all by NOLLEKENS, and good specimens of this inferior sculptor.

George Canning. A masterly work by CHANTREY.

Also two female busts, unknown to me.

A table and a clock in malachite; on the latter, Peter the Great steering a boat, in bronze. From the well-known picture by Steuben. Both presented by the Emperor Nicholas to the Duke in 1844. Some malachite vases. Two cabinets and a press with many curiosities in buhl. Also a small rich casket.

SECOND ROOM.

An old leather hanging, with a large gilt design upon the uncoloured leather, with occasional blue compartments, has a very rich and peculiar effect. Above the chimney-piece, a copy of the mosaic of the three doves; the cornice is rich carved work.

Four busts—two in bronze; the drapery of the one with the long perruque, in jasper, somewhat like Louis XV.

This room also contains two very rich state chairs, and four caskets of great beauty, two of which are Chinese.

THIRD ROOM.

The hangings of the walls are the same as in the last room.

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Beneath a large canopy of black velvet richly adorned with old embroidery in deep relief, containing in the centre the Cavendish arms, with the motto "Cavendo tutus," is a richly decorated chair in the same taste. An old garderobe in this room is one of the largest I have ever seen.

CABINET.

The walls are entirely panelled. In a case are seventeen portraits in enamel, among which that of Cromwell appears very animated and successful.

Another room contains three tapestries from the cartoons at Hampton Court—Feed my Sheep; the Sacrifice at Lystra; the subject of the third has escaped my memory. The heads, however, are far more conventional and more rudely treated, and the whole workmanship greatly inferior to the tapestries from the same cartoons in the Vatican and in the Berlin Museum.

COLLECTION OF DRAWINGS.

This collection was in great measure formed in the first half of the 18th century. The collection of M. Flink, of Rotterdam, purchased by the then Duke of Devonshire, forms an essential part of it. The examination of these treasures was the chief motive for my visit to Chatsworth in 1850; as, owing to some alterations in the house, they were not to be seen in 1835. The greater part of them are now framed, and placed in two galleries well lighted from above, though without the slightest attention to schools and periods. In the hope that such a desirable arrangement may ensue in time, I have adopted it in some measure in the following remarks on some of the drawings.

TUSCAN SCHOOL.

LUCA SIGNORELLI.—Four saints; study for one side of an altar-picture, the centre of which is the Virgin enthroned. Of great grandeur and earnestness of character.

LEONARDO DA VINCI.—The head of the Virgin, with flowing hair, almost in front, and the head of a child; admirably modelled and shaded in black chalk, with the most delicate hatchings, heightened with white; and eleven drawings, with his well-known fantastic heads, of which only a few appear to me genuine.

MICHAEL ANGELO.—A female figure with a child behind her stretching out its arm.

Here are also a study for the ceiling of the Sistine Chapel; a

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pen-drawing, of masterly, broad, and slight treatment; erroneously ascribed to Ammanati.

Another female figure, for the Sistine Chapel ceiling, a pen-drawing also, mentioned by Passavant, was not here.

Study for a male figure, for the Sistine Chapel, in red chalk; of soft and masterly modelling.

The Virgin with the standing Child; slight, but very fine; black chalk.

BALDASSARE PERUZZI.—The architectural frame-work for an altar, in the choice and rich taste of the cinquecento period; pen and sepia; a masterly drawing.

ANDREA DEL SARTO.—A young man; of beautiful motive, very carefully drawn in black chalk. Erroneously ascribed to Sansovino. Six saints; above, the Trinity; somewhat injured; chalk drawing, broad and masterly, of his later time.

BACCIO BANDINELLI.—The Murder of the Innocents; a rich composition, arranged in the same manner as the Martyrdom of St. Lawrence, as seen in the Marc Antonio engraving. Exaggerated in motives, but of masterly drawing.

ROMAN SCHOOL.

LO SPAGNA.—A Virgin with the Child standing between St. Sebastian and St. Roch, with another old saint, is thus rightly termed by Passavant. It here bears the name of Raphael. Of delicate feeling, and finely drawn with the pen.

RAPHAEL.—By far the most important drawing by this great master here is one for the picture by Pinturicchio, in the room where the choir-books are preserved in the cathedral at Siena, representing Æneas Silvius kissing the foot of Pope Eugenius IV. at the Council of Basle. In the background are seen other events from the life of the same individual; for instance, his consecration as bishop. It is interesting to remark how much some of the heads bear the school type of Perugino, while others already show the study of nature. The ten figures at the side of the Pope are especially beautiful in motives and in heads. This forms the third drawing we possess executed by Raphael for the pictures by Pinturicchio at Siena. Being executed with the pen and bistre and heightened with white, it agrees with the drawing in the collection of the Grand Duke of Tuscany, and with that in the Casa Baldeschi at Perugia, and is also about the same size, 24 in. high and 13 in. wide.

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The figure of St. Paul, for the cartoon of the Sacrifice at Lystra. Slight, but very spiritedly drawn with the point, and heightened with white. The head is here more youthful than in the cartoon.

First sketch for the picture of St. Catherine in the National Gallery; but here the figure is whole-length. In the centre is a stooping female figure emptying a vessel; below, a child carrying two vessels; above, on the right, the upper part of a female figure. In this slight pen-drawing the head of St. Catherine is particularly fine. Formerly in Sir Peter Lely's collection.

Sketch for the kneeling Virgin, with two children; also of three children. The character of the heads, and the style of line, assign this beautiful pen-drawing to the latter part of the Florentine epoch. The child above is particularly fine.

The Virgin and Child, who is reading in a book; half-length figure; her head, which is of a noble melancholy expression, as well as the character of the whole, indicate his first Peruginesque epoch.

A child's head in profile; study from nature, two-thirds the size of life; of extraordinary delicacy of feeling; in black chalk.

Joseph discovering himself to his brethren; design for the work in the Loggie; slight, but very free; Indian-ink, heightened with white on dark paper.

The following drawings, attributed to Raphael, and described by Passavant as here, were not among those placed:—

A seated woman in profile, reading in a book and clasping her child; drawn with the point and heightened with white.

The Rape of Helena; a composition of about twenty figures, slightly sketched with the pen; stamped with a B.

A Roman emperor; pen-drawing from the antique.

The Resurrection of Christ, which, however, as well as Joseph discovering himself to his brethren, Passavant does not consider to be original.

GIULIO ROMANO.—A woman with a satyr and three amorini; other amorini fishing, gathering fruit, and wrestling with each other. This subject, in which the master is quite in his element, breathes a healthy freshness of life, and is very spiritedly drawn with the pen.

The Adoration of the Kings; very characteristic of the master in the profaneness of the feeling and the exaggerated dramatic character of the motives.

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A youth and four horses; most spiritedly drawn with pen and Indian ink.

The Circumcision; a very rich composition, recalling in many respects the picture in the Louvre; highly finished with pen, bistre, and white.

Psyche with the dragon and the eagle; a fantastically conceived drawing in pen, bistre, and sepia.

Neptune threatening the Winds (Quos ego); of astonishing fire of composition, but too highly placed for any opinion.

The Corybantes clashing with their weapons in order to overpower the crying of the infant Jupiter; a spirited drawing for the picture belonging to Lord Northwick.

The Combat of the Horatii and Curatii; spiritedly conceived and softly and carefully executed in sepia.

POLIDORO DA CARAVAGGIO.—The Adoration of the Kings; spiritedly executed in Indian ink, heightened with white, on green paper. Various other drawings by him are here, which, however, did not appear to me of sufficient importance for separate notice.

PERINO DEL VAGA.—Of the genuine and good drawings by this master I may particularize that of Christ washing the feet of the Apostles, as spirited in the very dramatic conception, and drawn in a masterly manner with the pen in sepia and bistre.

TADDEO ZUCCHERO.—Among the numerous drawings by him, the birth of the Virgin particularly struck me for the grace of the motives; pen-drawing, heightened with white.

FEDERIGO ZUCCHERO.—A company of princely personages, in the costume of his own time; judiciously arranged, of animated heads and motives, and admirably treated in sepia.

CLAUDE LORRAINE.—A number of most admirable drawings—worthy continuations of the Liber Veritatis.

LOMBARD SCHOOL.

ANDREA MANTEGNA.—Judith putting the head of Holofernes into a bag, and looking up with a proud gesture of triumph. Inscribed, "Andreas Mantinia, MCCCCLXXII. IV. I." The last three letters probably indicate the 1st of April. The single folds of the drapery have still the puffiness of his middle period. The execution in pen and sepia is admirable.

The same subject, with Judith looking sidewards with an expression of remorse and compassion. On the sword is inscribed, "Andrea Mantinia, MCCCCLXXXII." Here the folds are more

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delicate and sharp. The execution, in crimson colour with the point of the brush, is highly precise and masterly. Both of these drawings are called Giulio Romano, which shows how thoughtlessly many a title is given.

A spirited broad pen-drawing for one of the fights of the Tritons; engraved by himself (Bartsch, No. 18).

The Virgin fainting, supported by two women; an excellent and very careful pen-drawing for a group in an Entombment; engraved by himself (Bartsch, No. 2).

Portrait of a man with a head-dress such as occurs in the portraits of Philip the Good of Burgundy. Of the finest time of the master; noble and true to nature in conception, and of masterly drawing with the silver point.

CORREGGIO.—Three children, two seated; of singular breadth and softness; red chalk.

Two children embracing; soft and tender; pen and Indian-ink.

A third similar drawing.

PARMIGIANINO.—Among the large number of drawings by this master I must content myself with noticing two. A sketch for his picture known by the name of the Madonna della Rosa, which is often repeated, and the original of which is most probably that in the Dresden Gallery; lightly and delicately thrown on the paper; red chalk.

The Marriage of the Virgin; a very rich and spirited drawing, of masterly execution with the pen, sepia, and white.

VENETIAN SCHOOL.

GIORGIONE.—Christ with the Woman of Samaria at the Well. Judging from the character of the heads, the peculiar grace of the motives, and the taste of the landscape, I consider this admirable drawing, here most erroneously given to Giulio Romano, to be the work of Giorgione.

The Death of Peter Martyr; quite conceived in the master's spirit, and carefully executed in red chalk.

The beheading of a saint, very finely drawn in sepia. Two women, one of them in profile, and very beautiful; between them a man; half-length figures; a composition often carried out as a picture by other Venetian masters, an example of which is in the Museum at Berlin. Admirably drawn in bistre.

A sermon in the open air; a rich composition of excellent arrangement and very speaking motives. Slightly but very

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spiritedly thrown on the paper. A recumbent figure in the foreground, another in the background. Chalk drawing.

TITIAN.—His own portrait; a small, but very finished drawing, which, however, hangs too high.

A landscape with water, in which a horse is introduced, and another with a herdsman and drove of pigs, are poetical in conception, and very spiritedly drawn with the pen.

An ecclesiastic giving a mitre to another ecclesiastic; a rich composition, of excellent motives and heads, and of masterly execution in black chalk.

Christ with the Woman of Samaria, a fine pen-drawing, here called a Giulio Romano, I consider to be of the early period of Titian.

GIULIO CAMPAGNOLA.—This master displays far more originality and significance in the various drawings by him here than in the pictures by him known to me. In one of them especially he shows a feeling for lines and a grace unusual to the masters of the Venetian school. Passavant also remarks that some drawings of children playing recall Raphael. It is true they are incomparably less refined, both in form and treatment.

GIROLAMO MUZIANO.—Landscape, with St. Jerome: allied to Titian in style of composition, but far less spirited in treatment.

PAUL VERONESE.—An historical event with which I am unacquainted, with a Pope and a Doge as chief personages; a singularly rich composition, of masterly execution in Indian ink and white, on green paper.

BOLOGNESE SCHOOL.

AGOSTINO CARRACCI.—Drawing for his best-known picture, the Communion of St. Jerome, in the Gallery at Bologna. Of deep and noble feeling in the heads, with every part well understood, and of masterly drawing in Indian ink, heightened with white, on green paper.

ANNIBALE CARRACCI.—Drawing for the picture of the Assumption of the Virgin in the Dresden Gallery. Of exaggerated dramatic action, but of great effect. Admirably drawn with pen, bistre, and white.

Some very spirited landscapes, especially one with the Flight into Egypt, another with a party resting, and one with a sleeping Cupid, called BREUGHEL.

GUIDO RENI.—Drawing for the beautiful picture of Bacchus

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and Ariadne in the island of Naxos, in the collection of Lord Ashburnham, but with certain deviations; finely drawn with pen, sepia, and bistre.

DOMENICHINO.—Some very fine landscapes.

GUERCINO.—Four bacchanalian children. Uncommonly delicate and graceful, and very softly treated in black and red chalk with the stump.

GERMAN SCHOOL.

HOLBEIN.—A frame containing six drawings in as many small circles of about $2\frac{1}{2}$ in. in diameter; the outlines drawn with the pen, the shadows lightly rendered in sepia, with partial indications of the flesh-tints. These are among the most delicate specimens of the master I know, and have an especial affinity with the magnificent drawing of a dagger-sheath in the collection of the Geheimrath Beuth, in Berlin. The separate subjects are: 1. The Fall of Phaëton. 2. The Last Judgment. 3. A coat of arms, with Cupid bound and blindfolded, three beehives and the motto "Nocet empta dolore voluptas;" the design of this border is also very beautiful. 4. Hagar and Ishmael. 5. Diana and Actæon. 6. A knight looking at a clock, on which is a boy about to strike the hour with a hammer, with the motto "Aspetto la hora." This frame also contains a slight but spirited sketch, in the same style, of a vase with the Rape of Helen. It would be most desirable for all lovers of art if fac-similes of these drawings could be made, and I know no one in England more qualified for such a task than the admirable draughtsman Mr. George Scharf jun.

Knights, lovers, and a fool, in a landscape, with buildings in the taste of the Renaissance; above, in a loggia, musicians. Full of spirit and humour; slightly drawn with the pen, with indications of shadows in Indian ink, and dated 1534.

A female figure, with an armorial shield; pen and Indian ink; a charming work of his earlier time.

A male portrait much resembling that of Archbishop Albrecht of Mayence. Very refined, and of masterly execution, chiefly in Indian ink, and inscribed "H. H."

Portrait of a knight; very animated: broadly and freely drawn with black chalk.

ALBERT DURER.—Figures of old and young women in a bathing-room, with two attendants. Very spiritedly and slightly drawn with the pen, and dated 1516.

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The Virgin seated, giving the Child a pink; the Baptist looking up to him with the Cross: of his later time. A broad and skilful pen-drawing. Inscribed with his monogram.

A male portrait; highly animated and broad: black chalk; dated MDXVIII.

LUCAS CRANACH.—A combat. Slight pen-drawing.

Finally I must mention a considerable number of water-colour drawings, of great truth of nature and very careful, representing animals, chiefly birds, together with a monkey, a serpent, a panther, and some fruits. One of the drawings is dated 1540. They greatly recall the manner in which Albert Durer treated such subjects, and are, without doubt, the work of some capital artist of the Nuremberg school.

NETHERLANDISH SCHOOL.

LUCAS VAN LEYDEN.—Above, a peasant; below, a landscape, and an executioner wielding a sword. Very delicately drawn with the silver point; without name here.

RUBENS.—A cripple; the lower half of the figure an admirable original; the upper half a copy.

A study from nature of cows appeared to me in his manner, but was placed too high for me to judge.

Some heads, slightly drawn with the pen, but full of spirit, called VANDYCK. Those in chalk I consider to be by another hand.

REMBRANDT.—The Holy Family, in homely domestic life. The Virgin kissing the Child; Joseph carpentering; a kettle upon the fire. Of true feeling, broadly and sketchily executed in bistre with white.

Figures of various men; the subject unknown to me. Of strong effect of light, and very beautifully executed in pen and Indian ink.

A landscape with three persons seated in the foreground; slightly treated with pen and sepia. Not named here.

JAN MIEL.—A rural meal; slightly coloured, full of life.

WILLIAM VAN DE VELDE.—A slightly agitated sea, of admirable arrangement of light; in Indian ink. Inscribed.

An almost calm sea of great beauty; Indian ink. Inscribed.

A calm sea with various large and small vessels: masterly.

I next proceed to examine the manuscripts with miniatures contained in the library.

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By far the most important is a Benedictionale, which informs us, in Latin verses, written in gold capitals, that it was executed for Ethelwold, Bishop of Winchester, by one Godemann. As this Ethelwold filled the see from 970 to 984, the time of its origin is very decidedly fixed. This manuscript, a small folio volume, consisting of 118 leaves of parchment, surpasses, in the number and splendour of the pictures, as well as in the rich ornaments of the borders, all the other Anglo-Saxon manuscripts of that time that I have yet seen in England, and differs advantageously from most of them in some essential particulars. It is true we find in it the same unartistic, unmeaning heads, the long meagre limbs, and the fluttering draperies, which I mentioned in a former letter as characteristic of this epoch; but, on the other hand, the drawings have not quite such a barbarous look. In the solid opaque body-colours they are like the contemporary paintings of the Frankish school; in the insertion of the lights and half-tints, and in the light scale of the broken colours, there are, as in those, traces of antique reminiscences. The treatment, though mechanical, has, notwithstanding, a degree of precision and neatness. The last picture, which is only drawn in, shows the whole of the mechanical process. The outlines, it appears, were first drawn on the parchment with red colour, then so filled up with opaque colours as to be hidden by them, the outlines being finally re-inserted on those opaque colours with the local tints; in the nude portions, which, as in the contemporary Frankish miniatures, are of a cold reddish colour, red was used; in the darkest shadows of the drapery, black; in the lights, white. Some of the designs appear to be taken from representations belonging to the most ancient period of Christian art. Thus, in the Baptism of Christ (p. 25 a), the Jordan still appears as a half-naked river-god, the two black horns with which he appears having doubtless been gradually derived from the lobster-claws on the heads of antique marine deities. The very thick forms of the limbs also, which are as badly drawn as the meagre ones in the other pictures, indicate the imitation of an earlier type. The apostles and angels still appear in the antique costume, aud barefooted. Some other parts prove a special influence of the Byzantine style. The Nativity is evidently imitated from a Byzantine picture, as is apparent in the Virgin (p. 90 b), a dignified figure, in a golden dress and veil, and with a short red mantle, of a good antique motive, holding

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in her right hand a book, and in her left a golden lily. The infant Christ is dressed entirely in the Byzantine fashion (p. 24 a). The same influence appears in the frequent use of gold in the hems of the draperies, in the outlines of the architecture, in the glory, and in the beading of the decorations, gold being, in general, very rarely and sparingly used in English MSS. of that age. As an instance of wholly barbarous design of the time of this MS. may be mentioned the group of the Stoning of St. Stephen (p. 17 b), where the figures have black shoes on their very small feet. In youthful countenances occurs the full oval usual in the 11th and 12th centuries: for instance, in the Incredulity of St. Thomas (p. 56 b), and in several in p. 57 b. This very mixed character is seen also in the figures of Christ, who, in the Stoning of St. Stephen, appears, according to the most ancient type, without a beard; in p. 71 a, as the enthroned Deity, bearded according to the mosaic type; while in the Resurrection (p. 9 b) he is barbarously represented, with enormous mustachios and pointed beard. The backgrounds are sometimes of one colour; occasionally, also, the earth is green and the sky blue; but they more usually consist of several bands of colours, bluish, reddish, and greenish, in which the clouds are painted like flying ribbons, or with that ornament by which the ancients expressed water. The ornaments of the borders of the pictures and of the pages at the beginning of the chapters are in the taste of the richer Romanesque architecture, in which varieties of the antique acanthus form the principal feature. There is no trace of the figures of dragons otherwise so much in vogue. Silver, too, is here and there employed, but, as usual, has become black. This MS. is of the highest importance in the history of English art, proving that some works were produced in that age, which, in most particulars, are not inferior to the contemporary specimens of France, the Netherlands, and Germany.

Next in interest to this MS. is a Missal of King Henry VII. of England, large octavo, with 186 leaves. A notice on the first page informs us that that sovereign gave it to his daughter, Margaret Queen of Scotland, mother of Margaret Douglas, which last individual presented it to the Archbishop of St. Andrews. Next follows the calendar, on 12 pages, ornamented on the borders with fruit and flowers, but otherwise with rather poor pictures. The fourteenth page contains the autograph note of the king to his daughter. On the reverse of the fifteenth page is Christ, half-

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length, perfectly similar to the figures by Jan Van Eyck in the Berlin Museum, and of Memling in the Royal Gallery at Munich, bestowing the benediction with his right hand, and holding in his left a crystal globe with a cross. The style of the excellent execution, and the warm colouring, also indicate the Flemish origin of this and the other numerous pictures with which the book is adorned. Before each division there is one which fills the whole page, and the reverse of which is always left white. Among them the Martyrdom of St. Thomas à Becket (p. 29 b) and St. George (p. 31 b) are distinguished for composition and expression. A number of initials also occur as vignettes, with small pictures on the border. The work of two different painters may be very clearly distinguished here; one of them, who is warmer in the tone, and, on the whole, more delicate, executed the miniatures up to p. 33, also pp. 43 b and 46 b; the other, cold in the colouring and less skilful, all the rest. At the same time, taken altogether, they cannot be said to belong to the best specimens produced in the Netherlands at this period (1485-1509). The borders of the larger pictures and the opposite pages are very beautifully adorned with elegant flowers and fruits; but these are also excelled, in delicacy at least, by other miniatures. On p. 32 there is a second autograph of the king.

I had scarcely finished my observations when the Duke entered and invited me to take a view of the house and grounds.

A small room contains a collection of fossils found in Derbyshire, a county rich in these productions. I had never before seen specimens of these varieties, especially of the celebrated fluor and calcareous spar, of such astonishing size and splendour; nor is this surprising, the Duke being the owner of the mines from which these minerals come. But what excited my admiration in the highest degree was an emerald which the Duke purchased of Don Pedro, Emperor of Brazil, and which, in size, purity of form, and uniform depth of colour, far surpassed all that I have hitherto seen in the most celebrated cabinets.

His Grace had the kindness to show me, also, the newly-built kitchen, which is, indeed, worth a visit. It is of the size of a large hall; a lofty stone arched roof makes it very airy, and the large windows render it cheerful and light. Nothing but wood is burnt in it, a circumstance very rare in England. As I could not perceive any contrivance by which some joints of meat that were

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before the fire were turning, the Duke showed me a hydraulic apparatus by which the spits were put in motion.

The dining-room, with a table for fifty persons, has a very pleasing effect by its simple but noble ornaments. Two large chimney-pieces of Carrara marble are adorned with figures by SIR RICHARD WESTMACOTT, who, in reference to the destination of the apartment, are bringing the gifts of Ceres, Bacchus, and Pomona.

The following portraits, all whole-lengths the size of life, are judiciously arranged on the walls.

VANDYCK.—1. The Earl of Devonshire, a young man with a handsome countenance, dark, curly hair, in a black silk dress with a broad falling collar. In his left hand, which rests on the hip, he holds his hat, and in his right, which is hanging down, his handkerchief. The position of the legs is not happy; nevertheless, this is a picture of a rather warm tone, and of much delicacy and elegance.

2. The companion picture: the Countess of Devonshire, with delicate features, her dark-brown hair in light ringlets; dressed in dark-green silk, the neck and breast richly adorned with pearls and precious stones. The attitude of walking gives the figure much animation. An extremely pleasing picture.

3. Lady Wharton, daughter of Arthur Goodwin. The face a fine oval. She is dressed in green silk, in the same attitude as the foregoing. The lightness of the tone and the delicacy of the treatment give a great charm to this picture. From the Houghton Gallery.

4. Johanna of Blois, afterwards Lady Rich, in a black silk dress, and a lace ruff, very richly adorned with pearls. She has her right hand raised to her breast, and her left, which hangs down, holds a pocket-handkerchief. Uncommonly fine in the drawing.

5. Arthur Goodwin, taken almost in front, in a brown silk dress and falling collar. The countenance is very pleasing, the execution very true to nature, the colouring less forcible than usual, but of a delicate warm tone. Inscribed with the date 1639. From the Houghton Gallery.

GERARD HONTHORST.—A mother with two sons, and a rather older daughter. Compared with Vandyck, the arrangement is rather too inartistic, and the space not sufficiently filled; otherwise it is very spirited and carefully painted, and the colouring is fine and clear.

SIR GODFREY KNELLER.—Portrait of a gentleman in a flowing

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wig; painted with uncommon care, yet, compared with the others, flat and theatrical.

I now repaired to the large gallery, lighted by three skylights, which has been built for the sculptures. The closely-joined blocks of fine sandstone being left unstuccoed give a very agreeable impression of solidity, and, at the same time, their warm yellow tone relieves the white marbles. The architrave of the doors at the ends of the hall is of a beautiful grey marble, with shells in it, found in Derbyshire, and is supported by two columns of African marble, and two of giallo antico. The sculptures, about forty in number, are placed upon pedestals and pillars, most of which are of costly materials—porphyry, granite, cipollino, fior di Persico, and the rarest breccia. In others, which are executed in Derbyshire stone, tablets of valuable marbles are let in. I proceed to consider the principal sculptures themselves.

A colossal antique bust of Alexander the Great, with rich flowing hair disposed like that of Jupiter, and very noble features, is of an idealised character, but agrees very well in the main features with the celebrated portrait-bust in the Louvre. Half the nose, and all from the throat downwards, is new.

The Duke, like most Englishmen who are fond of the arts, is a great admirer of Canova, some of whose well-known works are in this collection.

CANOVA.—The Sleeping Endymion with his dog by his side. The representation of a figure in profound repose was peculiarly adapted to this sculptor's talent, who produced accordingly a work of the utmost softness and of the highest finish of surface; the over-polish, however, strikes the eye disagreeably, and is quite at variance with the appearance of flesh.

The statue of Madame Letitia, the mother of Napoleon, seated. The whole conception is far more simple and easy than in most of Canova's works. The head, which is of a very natural character, and with a good-natured and sensible expression, is, like every other part, finished with the greatest care, so that I rank this among his best works. This one Greek word, Δυσαριστοκεια, borrowed from Homer, which is inscribed under it, expresses that she is the unhappy mother of the greatest son.

The colossal bust of Napoleon. Very animated and highly finished. It served as the original for the head of the statue in Apsley House.

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A repetition of the well-known statue of Hebe, which so far differs from the first, and probably the original, in the Berlin Museum, that here, instead of the marble clouds on which she floats, an ordinary support (puntello) is employed, and the clouds only imitated. In delicacy of workmanship it is far inferior to the original.

Canova's own bust, larger than life, has very noble features, with a rather sentimental expression.

The colossal bust of the Duke of Devonshire.

Two female heads, one adorned with grapes, the other with a veil, have, like two others copied from them, the monotonous, weak, insipid character, which, especially in Canova's later period, degenerated so much into mannerism.

Finally, on each side of the entrance-door are copies in marble of portions of Canova's monument to Pope Rezzonico in St. Peter's, Rome.

Besides these, the works of the following sculptors are worthy of notice:—

THORWALDSEN.—The well-known statue of Venus with the apple. The graceful action peculiar to this artist, the natural beauty and healthy fulness of the forms, make this work very pleasing. Round the right wrist is a golden armlet, with the most delicate ornament in niello, and the inscription, "Roma, 1824."

The bust of Cardinal Gonsalvi. The fine sensible features are given with great spirit, and the workmanship is more finished than in many of Thorwaldsen's busts.

Besides these, there are the following reliefs by him inserted in the wall: Day and Night; the Anger of Achilles at the loss of Briseis; Priam entreating Achilles for the body of Hector; Castor and Pollux carrying off the Leucippides; and the same fighting with Idas and Lynceus, with Castor killed by Lynceus. The two last, which are little known, are of great animation.

RUDOLPH SCHADOW.—A very good repetition of his well-known elegant statue of a female spinning.

KESSELS, the celebrated Belgian sculptor.—A Discobolus. Very spirited, and carefully executed in all the parts, from nature.

TENERANI.—Cupid drawing a thorn from the foot of Venus. Executed with great care and much skill in the treatment of the marble, but of little meaning.

The bust of Pio Nono; companion to the one of Gonsalvi: as

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true and elevated in conception, as it is soft and masterly in execution.

TADDOLINI.—Ganymede caressing the Eagle; a pleasing and well-executed work.

GIBSON.—Mars and Cupid. The proportion of these figures, which are carefully executed, is not happy. Mars seems much too clumsy for a god; Cupid, on the other hand, too affected.

ALBACINI.—Achilles wounded in the heel, lying on the ground. A well-executed work, but neither the character nor the excessive expression of pain is suited for an Achilles.

RICHARD WESTMACOTT, jun.—A young satyr seated, striking the cymbals: animated and graceful in motive, and of very careful execution; only not bacchanalian enough in the character of the head. A seated Venus, on the other hand, has a pleasing head quite corresponding with the character; the motive of the delicate figure is also original and graceful.

THOMAS CAMPBELL.—Statue of Pauline Borghese, seated, and holding the portrait of Napoleon on a medallion; companion to Madame Letitia; of good motive, but too little carried out in single parts, especially in the arms and hands.

GOTT.—A greyhound and two boys: in point of truth and careful execution one of his best works of this class.

An antique bronze; two greyhounds licking each other: admirable in expression and motive, but of inferior execution in details.

A copy in marble of the well-known bust of Lucius Verus in the Louvre. Very careful.

A medallion in marble, Philip II. of Spain, in profile, must not be omitted. Very characteristic and careful; and, without doubt, a work contemporary with the subject.

Some splendid vases, pillars, and slabs, of the rarest and most beautiful marbles and stones, increase the rich and noble effect of the whole. The most remarkable objects are a large granite basin, by Cantian of Berlin, who is justly celebrated for works of this kind; some very considerable basins of Fior di Persico, and a large vessel of Oriental alabaster. A table with a very large slab of Labrador marble, bordered with porphyry, is also very fine. The same may be said of the companion to it—a table with a slab consisting in the centre of four large pieces of smaragdite; the border, of other marbles. Another table, with a slab of black marble, with red and white roses, pinks, tulips, passion-flowers,

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and other beautiful flowers, in pietra-dura, has a most charming effect. A basin of Derbyshire spar is the most beautiful I have seen.

In a small room, uniting the gallery of antiques with the dining-room, are various Indian idols of marble, of inferior workmanship. Among them is a statue of Buddha, with folded legs; about 3¼ ft. high, with a very rich gilt head-dress, and gilt ornaments on the chest, legs, and arms. I mention this on account of the beauty of the material, which is of an almost white nephrite—the Djad of the Orientals—for the execution, especially of the hands, is extremely rude.

A walk through the conservatories also showed me some remarkable objects of art; for instance, considerable fragments of sculpture—among the rest, one of a mediæval statue, which, from the cast of the drapery, may belong to about the 11th century; tasteful Roman cinerary urns; a careful copy of Canova's Magdalen in bronze, and some large wooden chests of good workmanship, in which the Italian brides of the 16th century kept their marriage outfit.

In a conservatory attached to the house, containing beautiful plants, and which, when lighted for company, must have a very fine effect, is a careful copy by Bartolini of the Medici vase.

After spending my time much to my satisfaction, I was again joined by his Grace, who invited me to take a drive to some distance with him. He told me, to my surprise, that the many very beautiful kinds of marble, of which a large slab was composed, are all found in Derbyshire. I was most pleased with one of them, the deep red of which quite resembles many of the painted walls in Pompeii. His Grace pointed out to me two very elegant bowls which he had caused to be made of this marble in Italy. A marble of the purest, deepest black, is found in such large blocks, that the Duke has had a copy of the statue of Isis, nearly the size of life, made of it. A pedestal of very beautiful porphyry, and a large vase of serpentine, are, as his Grace told me, presents from the Emperor of Russia.

A light and elegant droschky, with two chestnut ponies, beautifully matched, and of the largest and finest race, were standing at the door. On one of them sat a handsome slender postilion in a light-blue velvet jacket trimmed with silver. An outrider opened the gates on the road, and thus we proceeded rapidly and plea-

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santly along. We went first to the extensive kitchen-gardens, where every kind of vegetable and herb are cultivated in the highest perfection. We next visited a number of hot-houses. In one of them tropical plants of the rarest species were collected in greater numbers than in the one nearer the mansion. In others, innumerable pine-apples, some of them of enormous size, raised their golden heads, and filled the air with an almost overpowering fragrance. In others again, hundreds of magnificent bunches of black grapes hung down, looking very tempting. On my observing to the Duke that his table was indeed very completely furnished, he suddenly opened a door and desired me to look in. There, in a dark, damp, and hot place, the rarest and most delicate species of mushrooms were thriving luxuriantly. The park itself, through which we then drove, having the advantage of very considerable and beautifully-wooded eminences, affords extremely picturesque views, which are agreeably animated by numerous herds of deer. In order to reach some points from which the mansion has a fine effect, and groups very happily with the hills, we turned out of the beaten road, and rolled rapidly over the soft verdant turf, which, like all the rest, is kept in the highest order. Several young plantations manifest the Duke's taste for the picturesque. He told me he wished to show me Haddon Hall, an old castle now belonging to the Duke of Rutland; we therefore drove along a charming valley enclosed by beautifully-wooded hills, in which this castle, with its tower, has a very romantic effect. It is of but small extent, and is an instance of the moderate pretensions of noblemen in the middle ages.

At dinner, besides the Duke, I met Lord Cavendish, a near relation, with his young consort, a lady of that elegant and slender form which is rarely met with except in England; and an old gentleman. During the time that the hospitable Duke passes at Chatsworth, the number of his guests sometimes amounts to fifty.

My first visit to Chatsworth was, as I have already mentioned, in 1835—my second in 1850, on which occasion the Duke was absent, being at that time on his Irish estates. The lapse of years, however, had not diminished his courteous kindness towards me, and I received from his Grace a card which not only procured me the most humane treatment from the housekeeper, and the undisturbed inspection of all the above-mentioned treasures of art, but also allowed me to view the magnificent grounds, and

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all the many improvements in the gardens made by the Duke since 1835.

Although the gentleman since become so well known to the world as Sir Joseph Paxton, to whom my card was also addressed, was absent at the time, his secretary was most obliging in supplying his place. With a correct feeling for what is necessary in a transition from the sole supremacy of art as seen in buildings, to the realms of garden and park, where she may be said to rule conjointly with nature, the great terrace which joins on to the back part of the edifice, and which now lay before me sparkling in the morning sun, is of strict symmetrical arrangement, and richly adorned at stated distances with copies in marble from well-known antique sculptures. The effect is that of great splendour and grandeur; this was enhanced when the "Emperor," the loftiest fountain in existence, sent forth its silver beam 260 ft. in height from the basin of tritons that receives its airy shower, while on the left, in happy contrast, a fine mass of water poured down in various stages like a liquid veil; two waterfalls added their rushing sound, and in far distance smaller *jets d'eau* rose like lines of light among the trees of the garden. I now proceeded, to my great delight, and under all the advantages of the finest weather, to the different portions of the magnificent grounds, in which art, no longer restricted by the rules of architecture, appears under the most picturesque forms. Every beauty has been called into existence in Chatsworth that a finely undulating ground, a magnificent vegetation, the rarest variety of native and foreign trees and plants, all improved by the finest taste and the amplest means, can combine. Finally, a gigantic conservatory, 100 ft. long, 300 ft. wide, and 60 ft. high, erected by Sir Joseph Paxton, with as much glass and as little wood and iron as may be, receives you into the realms of the tropics. In this light and airy space the most various sorts of palms and other kinds of plants grow together as in a natural wilderness, while the visitor may view all this luxuriance from a lofty gallery running round the interior of the building. I may remark that I here for the first time saw the Victoria regia, with her gigantic and marvellously strong leaves.

With a mind quite engrossed with the splendours which art, nature, and science have united in Chatsworth, I left this princely residence with no little admiration for the elevation of mind and fine moral cultivation of the nobleman who has called all this into existence.

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On leaving Chatsworth I proceeded to Ashbourne, a small town in Derbyshire. This county is certainly one of the most beautiful in England, for the way to Ashbourne also passed through the most cheerful and richly-wooded mountain valleys, which shone with increased splendour in the full light of the sun. Not that the scenery is by any means of a sublime character, or calculated to excite any feeling of solemnity, but there is something in it extremely grateful to the mind, while here and there are seen such sweetly retired spots, that the traveller feels almost inclined to envy those whose lot is cast among them.

WOOTON HALL.

When in London, visiting at the hospitable mansion of Mr. Davenport Bromley, in Grosvenor Street, I had received a kind invitation from that gentleman to spend a few days at his seat near Ashbourne. Accordingly, I now proceeded to Wooton Hall, and was much gratified with my reception. The house, which is built in the Italian taste, stands high, and commands a fine view; it is surrounded on two sides with beautiful gardens, and has every appliance that can promote beauty and comfort, while the park itself, with its groups of rocks starting from the mossy ground and crowned with trees, offers scenery of the most attractive kind. It was here that Jean Jacques Rousseau was hospitably entertained for some time, and I can imagine the pleasure he must have taken in this romantic spot. Mr. Davenport Bromley is an ardent admirer of all such pictures, be they of the 13th or 16th century, in which an unaffected and genuine feeling is expressed. I found, accordingly, in his house a number of works, chiefly altar-pictures, illustrating the Italian schools from their first rise in the 13th century to their highest development in the 16th, such as I have not met with, especially as regards the earlier schools, in any other gallery in England. This collection has been made by Mr. Davenport Bromley himself during his travels, and also by means of fortunate purchases in England.

HALL.

GIOTTO.—1. The Coronation of the Virgin in a pediment. Above is the First Person of the Trinity in the bearded type of Christ, of very serious and dignified expression, with an open book in which are inscribed A and Ω; there are also four adoring

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angels. This work agrees in every respect so entirely with Giotto's well-known picture in S. Croce in Florence, that it may very possibly be by him, and, at all events, approaches very near to him in style and period.

BERNARDO ORCAGNA.—A large altar-decoration, the divisions in very pure forms for Italian Gothic; the centre consisting of the Crucifixion in a rich composition; the wings containing eight figures of apostles and saints, with the following inscription: "Anno Domini MCCCLVIII Bernardus pinxit me quem Florentia finsit." This is probably the work of Bernardo, who is supposed to be an elder brother of Andrea Orcagna. The picture shows such analogy in forms with Taddeo Gaddi, that Bernardo Orcagna might be taken for his pupil. The cold leaden tone of the flesh is characteristic of Taddeo Gaddi.

SCHOOL OF ANDREA ORCAGNA.—An altar-piece of Gothic form. In the centre is the Coronation of the Virgin, quite according to the conception of Giotto, but the heads are of more individuality and beauty of expression. Below are five angels singing and playing on musical instruments, some of them beautiful. On one side SS. Stephen and Lawrence, on the other St. John the Baptist and St. John the Evangelist, the last represented old and very dignified. Above each an adoring angel. On the corner pillars St. Bartholomew, St. Francis, a bishop with a dragon, to which he is pointing, St. Anthony the Hermit, St. Domenic, and St. Augustin. The motives generally admirable, even as regards the smaller saints. The draperies are conformable to style in arrangement, and carefully modelled. The execution is also very careful in the other portions. Inscribed MCCCVIII. This picture, which is in admirable preservation, was purchased from a church about 12 miles from Florence, and shows throughout the state of art which Andrea Orcagna had developed in Florence.

COSIMO ROSSELLI.—An altar-piece: the Virgin enthroned; the Child, of an exaggerated full form, on her lap blessing; next to them two nobly-conceived and admirably-modelled angels; further at the sides, in four niches, SS. Andrew, John the Baptist, Bartholomew, and Zenobio; below are the names of these saints, and "MCCCCºXXXXIII Die XXVIII Novembris." A genuine picture of the earlier and better time of this master, and, with the exception of a few retouches in the saints, well preserved.

BRAMANTINO.—The Adoration of the Kings: a large altar-

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piece. Authentic easel pictures by this master are scarcely known to exist, but there is no doubt that this is the work of some known and original painter; it approaches nearer to Pietro della Francesca than to any master I know. The rich composition is well arranged. The eldest king is about to kiss the foot of the Child; the youngest is represented as a Moor. An elevated and earnest feeling is expressed in the heads; the motives are true, and, in the case of the pages, two of whom are on horses—well drawn for the time—are very animated. The costumes are partially those belonging to the period; the robes of the two above-mentioned kings are gilt, with the lights scratched out. Some portions of the dress, the crowns, and the vessels project like golden reliefs, and are decorated with jewels in various-coloured varnishes. Traces of the influence of the school of Van Eyck are seen in the realistic tendency of the whole, in the landscape and in a part of the retinue, in the town surrounded with numerous walls, representing Bethlehem, and in the natural weeds in the foreground.

SIMONE MARTINI, called MEMMI.—St. Catherine; whole-length figure, three-quarters size: one of the most beautiful works by this great painter preserved to us. The proportions are slender, the refined and noble features indicate an unusual feeling for beauty, and the purest religious feeling. In the right hand, in reference doubtless to her double martyrdom, she holds two palms. The tunic, according to the style of the school of Siena at that period, consists of a richly-patterned gold stuff: the mantle, the folds of which are disposed with much originality and purity of style, is of a cool blue, with a lining of broken violet, which renders the general effect much more harmonious than in most pictures of this time, and particularly so as compared with the companion picture, a youthful saint, with sword, palm, and olive-branch, whose blue and red drapery is far more gaudy, while at the same time the head is much less beautiful and significant.

MARCO PALMEZZANO.—An altar-piece: the Virgin enthroned, holding the Child, who stands on her lap in the act of blessing. On the right is St. John the Baptist looking at the spectator and pointing to the Child; on the left St. Lucy. Below the throne an angel singing to a lute, of beautiful composition. Upon the throne a triumphal procession in chiaroscuro, showing the influence of Mantegna; the architecture rich and gaily ornamented. With the exception of the angels, the heads are of realistic and very

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circular forms; the good motives of the drapery are disfigured by over-sharp breaks. The colouring is of unusual power for this master. Inscribed "Marcus Palmezzanus pictor Foroliviensis MDVIII."

SANDRO BOTTICELLI.—1. The whole-length figure of Venus, only lightly draped with a blue garment. A somewhat slighter repetition of the picture in the Berlin Museum, with a few alterations. Not free from retouchings, and very dirty.

The taking of a town. A picture in the form of a high altar-predella, throughout displaying the forms, costumes, weapons, &c., of the 15th century. This is not a remarkable work in an artistic sense, though well worth attention as a complete representation of such a scene at that period.

SCHOOL OF SANDRO BOTTICELLI.—David coming to Samuel, who is crowning him. Full of lively motives in the taste of Sandro Botticelli, as for instance a kicking horse and some beautiful heads.

FRA FILIPPO LIPPI.—To this master I am inclined to attribute two pictures in the form of a very long altar-piece, in which the fable of Cupid and Psyche is treated with great naïveté in the costume and manners of his time. The beauty of the heads and animation of the motives are such as to give the highest enjoyment to any one sufficiently imbued with the feeling of the period not to be disturbed by the painter's mode of conception.

A SMALL ROOM.

UGOLINO DA SIENA.—Two saints, half-length figures, from the often-mentioned altar-decoration formerly in Mr. Ottley's possession. Those beautiful inventions of Greek painters of the earliest ages of Christian art which expressed the new and fresh religious feeling of Christianity by means of the admirable forms of antique art, and which were obscured and impeded by the dry and senseless types of the later Byzantine painters, are most successfully recalled to life here. One of the figures, namely, with crimson drapery, the right hand raised, and the left holding a roll of manuscript, has a dignity of expression, a solemnity of action, and an arrangement of drapery which give the impression of an antique picture; the gold-patterned tunic alone betrays a Byzantine model.

GIOTTO.—2. The Death of the Virgin: a rich composition, terminating above in the form of a blunt-cornered Gothic pediment. This picture not only agrees fully in forms with the authentic works of the master, but is also so spirited and original in repre-

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sentation as to be quite worthy of him. It is a beautiful thought that the soul of the Virgin, which, as usual, is represented as a little child, is stretching its hands towards Christ. An angel holding the grave-clothes is very beautiful, but it is more than rivalled by another seen in profile, and holding a candle. The expression of grief in the face of the Apostle with the red garment is touching and noble. Excepting the gold ground, which is restored, the picture is in good preservation.

SIENESE SCHOOL, 14TH CENTURY. — St. Peter, St. Paul writing, and St. Catherine. The style of the dignified and elevated conception recalls vividly that great painter Ambrogio Lorenzetti. The warmth and power of colour are, however, foreign to him. The St. Catherine has that woeful expression which first proceeded from this school.

PESELLO PESELLI.—Most glad was I to recognise here, from Mr. Ottley's collection, the centre picture of the still existing masterpiece of this admirable and little-known master, which, according to Vasari, he executed for the church of S. Jacobo in Pistoja. The Almighty is holding Christ on the cross, which is standing in water. Both are surrounded by an almond-shaped glory formed of cherubim and seraphim. The grandeur of conception, dignity of heads, and drawing of the nude are quite surprising when we consider that this master died in 1457; but the tone of colour is rather dark.

I cannot pass over an episcopal saint on gold ground, though I can neither assign the master, nor, with certainty, the Italian school to which this picture belongs. The figure, dressed in gold brocade, is pointing to two prostrate figures of uncommon animation, on which he is standing. The execution is masterly and surprisingly minute.

The name of Verrocchio is given, I think erroneously, to a St. John blessing the chalice. A delicate melancholy pervades the noble features, and the slender and beautiful figure is excellently drawn, especially in the hands and feet. The tender blueish under garment with golden pattern, and the red mantle with coarse hatchings, display in the folds an admirable taste. A large landscape forms the background. The painter of this beautiful picture is unknown to me.

SCHOOL OF PERUGINO.— A high predella picture with the Crucifixion. A rich composition of very speaking motives.

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SEBASTIAN DEL PIOMBO.—Fragments of pictures * by this master, who so rarely painted historical pictures; formerly in the Fesch gallery. The two largest portions contain the upper parts of the figures of a Visitation, larger than life, which is seen in a complete state in a miniature in the possession of Professor Johnson at Oxford. On the one portion are seen the Virgin and Elizabeth, of rare grandeur of form, and very noble and earnest expression; on the other, three women, one of them holding a basin, with a portion of a fourth head. Two figures, about two-thirds the size of life, occupy the other fragment; one of which, of noble character and fine motive, appears to be St. Peter denying the Lord. The very dark and unsightly colouring proves that this work belongs to the later times of the master.

SANDRO BOTTICELLI.—2. The Virgin adoring the Child, who is in animated action, and supported by two angels; the back part of the head of the Child is too small. The Virgin has great earnestness, and the colouring a warmth and brilliancy seldom seen in the works of this master; the execution is very careful. Of circular form.

ANOTHER SMALL ROOM.

SANDRO BOTTICELLI.—3. The Virgin and Child, who is holding the pomegranate, considered in the middle ages as the apple of life, adored by four angels of very peculiar conception and motive. Far better drawn than the foregoing, but also much harder in the outlines, and of a dark and heavy tone of colour.

GIOVANNI BELLINI.—Christ on the Mount of Olives, in a very poetic landscape, with the warm glow of dawn. Although this picture, which is of his earlier time, and of very solid execution, displays, upon the whole, especially in the true and admirably coloured figures of the Apostles, his realistic tendency, yet I have never seen a picture by this master which in many respects, such as the taste of the drapery in the Judas, who is in Roman costume, and in the guards, shows so decidedly the influence of his brother-in-law Andrea Mantegna.

INNOCENZO DA IMOLA.—An altar-picture. Above, in the sky, is the Virgin kneeling, of beautiful expression, surrounded by six rather rudely treated angels. Below are two seated figures of bishops, discussing the immaculate conception. The background is a transparent landscape in the taste of Francia. Of a most unusual glow of colour for this master.

* Now in the possession of the Duke of Northumberland.

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LEONARDO DA VINCI. — The Virgin, with very delicate features, holding the Child in her arms, who is looking upwards with great animation, and holds a violet in his right hand. A delicate veil is about the body. This very beautiful picture, which was purchased by the present possessor from the Fesch gallery, under the name of a Bernardino Luini, belongs, I am quite persuaded, to the early part of Leonardo's residence in Milan. It shows, in every respect, a great affinity with the picture at Gatton Park, but may be somewhat earlier in date. It has the same degree of modelling, a similar tone of flesh, the same kind of red and blue in the draperies, the same arrangement in the folds, and, finally, the same very careful execution, which is most remarkable, especially in the hair. In the drawing of the figure of the Child the closest knowledge of nature is evident. The chiaroscuro on the shadowed side of the Virgin's head is of particular delicacy, and the blending of the flesh-tones of great tenderness. The beautiful landscape on each side the curtain behind the Virgin shows the impression which the Lake of Como, with the snowy Alps, made on the master.

DRAWING-ROOM.

AMBROGIO LORENZETTI.—To this master I attribute five pictures with pointed pediments; the middle picture containing Christ, with two angels of very beautiful motive; the others St. Peter and St. Francis, St. Paul and St. James. The stern, dignified, and Byzantine-like characters, the pure style of the drapery, the very dark shadows, the arrangement of the colours, and the style of the very careful execution agree with the authentic works of this master. Here assigned to Giotto.

TADDEO GADDI.—The Virgin enthroned, holding the standing and draped Child. Below are two angels presenting vessels with lilies. A pretty picture, with pleasing heads, especially that of one of the angels; but, in my opinion, not expressive enough for the master himself, though probably of his school.

JACOBELLO DEL FIORE.—St. James the Elder, SS. George, Domenic, and Nicholas, on four panels, with beautifully patterned gold ground. The head of the St. George is the most successful. The peculiar hardness of this painter is seen in the flesh and in the hair; but the colouring is warm, and the execution careful. The armour of St. George, and the episcopal dress of St. Nicholas, are conspicuous for their rich and fantastic ornaments.

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PIETRO ALEMANO.—By this old and rare painter of Ascoli is a Virgin with the Child on her lap, with folded hands; two angels of beautiful motives adoring at the side. It is inscribed "Opus Petri Alamani discipulus Maestri Karoli Crivelli Veneti 1488." Nor is this inscription needed to indicate the school of Crivelli, Lanzi having come to that conclusion from a picture by this master in a church at Ascoli, dated 1489.

GIULIO DE AMENDOLA.—The Virgin and Child between SS. Peter and Paul; an angel in the air above each. Inscribed "In Capiti Castri Julius de Amendola pinxit." This painter, who is totally unknown to me, appears as a subordinate artist, with short figures, in the form of art which prevailed towards the end of the 15th century.

BAGNACAVALLO.—An altar-picture; the Visitation: a rich composition of the later and less skilful time of the master, in which he became more superficial in meaning, feebler in colouring, and slighter in execution.

PORDENONE. — Two portraits of men and two of women, half-length figures, all dressed in gold stuffs. I am inclined to attribute this picture to his earlier time. The conception is true and noble, the woman in profile very beautiful; the colouring of great transparency and depth of warm tone.

PARIS BORDONE.—Portrait of a man in a chair; a letter in his hand: to the knees. The conception true, the colouring warm and transparent, and the details rich.

SIR ANTHONY MORE.—Isabella, Queen of Philip II. of Spain, a French princess: to the knees. In a red dress, richly adorned with pearls and jewels; carefully painted on canvas: the somewhat cold tones of the shadows show the later time of the painter. Inscribed in Dutch,—"Königina von Hyspanien Isabella Koning Francessi aust Frankryek dochter stirbt Anno 1569." The ground dark. This inscription, however, contains an error, as the Princess was not the daughter of Francis I., but of his son Henry II.

SCHOOL OF RAPHAEL.—Portrait of a man in black dress; his right hand on a death's head. Nobly conceived, and admirably executed, with a delicate sfumato in the shadows.

SIR PETER LELY.—Portrait of the Duke of Gloucester, son of Charles I. With the monogram of the painter.

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DINING-ROOM.

GIROLAMO DA COTIGNOLA.—A large altar-piece. Above, the Almighty, conceived as an old man, with a scroll, on which are the words, "Non enim pro te, sed pro omnibus hec lex constituta est." Numerous cherubim around, and on each side two angels playing on musical instruments. Below, the Virgin in glory, standing on clouds, and looking upwards. The head of the Virgin expresses a pure and elevated feeling; though the painter has retained the features of his model, which by no means correspond with the idea of the subject. The hands, the figure, and the drapery are very successful. Below, on the one side, kneeling, is St. Catherine, of the same features as the Virgin, but of more ardent expression; next her, standing, is an episcopal saint, of portrait-like but dignified conception, with a scroll, on which are the words, "Non puto verum esse amatorem virginis qui respuit celebrare festum suæ conceptionis." On the other side another kneeling saint, with a child kneeling in the centre, obviously a portrait, whose attention she is directing to the Virgin. Behind her, standing, is St. Jerome, a noble-looking, inspired old man, with the cross, and the stone with which, in doing penance, he struck himself. The legs of the figure are, however, not successful. The background consists of a rocky landscape. On the wheel of St. Catherine is inscribed, "Jeronimus (*sic*) Cottignol;" below the picture, "Junipera Sfortia patriæ a marito recepta ex voto, p. MCCCCC.XIII." Both this date and the whole style of this in every respect remarkable picture show that the master executed it before he went to Rome, where he became a scholar of Raphael. In the meaning of the picture we see the influence of his first teacher, Francesco Francia; in the realistic character of the heads, and still more in the powerful and brilliant colouring, and delicate blending of the execution, that of the school of Giovanni Bellini, and particularly of Cima da Conegliano; so that I am convinced that he must have passed some time in Venice.

VINCENZO PAGANI.—An altar-piece: the Annunciation mentioned by Lanzi as in the collegiate church at Monte Rubiano. The subject lies within an elaborate architecture, in the cinquecento taste, on which the painter laid too much stress. Altogether this picture is of a thorough provincial character. The general style, the motive, the clear colouring, and the solid techni-

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cal process are very attractive, but at the same time are the common characteristics of the school of Raphael. What may be said to belong to the painter himself, such as the figure of the Almighty and the portrait of the patroness and her child, is very feeble and mediocre; the natural conception in no way agreeing with the emptiness of the forms. Inscribed "Vincentius Paganus, de Monte Robiano, 1532."

GASPAR POUSSIN.—1 and 2. Two tall landscapes from the Methuen collection; very spirited, but somewhat slight pictures, which, owing to the sunk state of the colours, are hardly enjoyable.

Since I visited Wooton Hall, Mr. Davenport Bromley has acquired some Spanish pictures from the Louis Philippe and Standish collections, of which, having known them formerly in Paris, I give a short account.

VELASQUEZ.—The Annunciation to the Shepherds. Boldly realistic in heads and forms, and the contrast between the garish lights and black shadows very strong, but admirably painted in a solid impasto.—(Standish.)

LUIS DE VARGAS.—The Virgin and Child in glory, with the Archangel Michael subduing the devil. Below, the patron in adoration. This master here appears as a very skilful follower of Raphael, from whose large picture in the Louvre he has freely borrowed the St. Michael. The heads and proportions of the figures vividly recall Innocenzo da Imola. At the same time he is incomparably softer in the outlines and much warmer in colour, while the portraits are very animated.

PEDRO DE VILLEGAS DE MORMOLEJA.—1 and 2. St. Francis with the Stigmata. The ecstatic expression of the saint is well conceived, the hands well drawn and in good action. The companion picture, St. Sebastian, shows in feeling an affinity with Le Bourguignon. The proportions are slender, the motives somewhat stiff. Both pictures are well coloured, and, excepting the somewhat oversimple landscape background, carefully executed, and are very valuable specimens of the old Spanish school.

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LETTER XXXI.

Alton Towers, seat of the Earl of Shrewsbury: Collection of pictures — Florentine, Roman, and Venetian schools — School of the Carracci — Spanish, French, Flemish, Dutch, and German schools — Garden. — Oak-over Hall.—Barron Hill, seat of M. A. Whyte, Esq.: Small Raphael picture.—Keddleston Hall, seat of the Earl of Scarsdale: Collection of pictures — Flemish school — Italian school. — Belvoir Castle: Flemish and Dutch schools — Seven Sacraments, by Nicolas Poussin — Murillo.— Burleigh House, seat of the Marquis of Exeter: Collection of pictures — Venetian school — Spanish, French, Flemish, and Dutch schools — English school — Portraits of celebrated persons. — Apethorpe, seat of the Earl of Westmoreland: Family pictures. — Fotheringay Castle.

ALTON TOWERS.

It was in 1835 that I was indebted to the kind intervention of the Duke of Sutherland for a polite invitation to visit the Earl of Shrewsbury at Alton Towers, the seat of this nobleman in Staffordshire. My account of the collection, therefore, dates from that time. I approached Alton Towers from Ashbourne, through scenery of great beauty, and was much struck by the imposing effect of the mansion, which stands on an eminence and forms a fine mass of embattled walls and towers. As I drew nearer I was astonished at the gigantic basement of Derbyshire sandstone on which the building is reared. I entered by a gateway in a lofty tower, where an old harper struck up a cheerful air on his harp as if to welcome me, and, passing through a spacious armoury, was led into the picture-gallery, where I was politely received by the family chaplain. Escorted by him, I continued my course through an octagon hall, supported on a slender pillar in the centre, in imitation of the beautiful Chapter-house at Wells, and through an elegant conservatory, till we reached the drawing-room, where I received a most friendly welcome from the Earl and his family.

This room, which is a stately apartment in the Gothic style, happily solves the difficult problem of combining great space with comfort. It resembles in shape the three arms of a cross, two of which are on the right and left of the principal door, and the third directly opposite, so that a person entering sees the whole extent.

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This arrangement produces very picturesque points of view, and affords the means for concentrating a small party or breaking up a large one, which is never so well attained with a great number of people in an apartment of regular form. The proportion of the height of the ceiling to the breadth of the arms is very good, and the pictures, antique furniture, and a multitude of elegant trifles, serve to complete the agreeable impression.

Early the following morning, accompanied by the ladies and the chaplain, I went to view the gallery of pictures. It has chiefly been formed by the present Earl, and contains a mixed collection as regards value. I proceed to describe those which most struck me.

FLORENTINE SCHOOL.

RAFFAELLINO DEL GARBO.—The Virgin and Child with two angels. A very delicate and finished picture of the earlier period of the master (consequently about the year 1490), in which, according to Vasari, he gave the promise of being the first master of his time.

ANDREA DEL SARTO.—The portrait of his wife, Lucretia Fede. Spirited and animated, and very clear in the colouring. Unfortunately it is rather injured. Here erroneously called Garofalo.

MARCELLO VENUSTI.—The Descent from the Cross. One of the finest compositions of Michael Angelo, and executed by one of his best scholars.

MARIOTTO ALBERTINELLI.—The Virgin kneeling, in a landscape. Erroneously called Raphael. Judging from the slighter impasto, decidedly of the Florentine school; and judging from the character, perhaps by the master named.

PLAUTILLA NELLI.—Copy of the Madonna di Casa Colonna; in which I was surprised to find the expression of the Virgin of a more serious and religious character. Erroneously called Francesco Penni. The arrangement of the colours and the handling indicate the above-named scholar of Fra Bartolommeo.

Rosso FIORENTINO.—The Virgin and Child with Joseph. In a free, pleasing, but mannered style. Erroneously called Fra Bartolommeo.

ALESSANDRO ALLORI, called BRONZINO.—1. Pope Paul V. (Borghese) as cardinal. A delicately-conceived and very carefully-executed picture.

2. A Holy Family. In a clear tone, highly finished in the

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details, but at the same time very mannered; a proof how low this master stood as an historical painter.

CRISTOFORO ALLORI.—A female portrait; to the knees. Very animated; the colouring excellent.

ROMAN SCHOOL.

GIULIO ROMANO.—Study of a head of Julius II., from the celebrated portrait by Raphael. This is spirited, and may probably be by this master; certainly not by Raphael, to whom it is here attributed.

POLIDORO DA CARAVAGGIO.—The Destruction of the Egyptians in the Red Sea. In his dark-brown tone, but spirited in composition and execution.

GAROFALO.—The Adoration of the Kings, an altar-piece. In the composition we recognise the scholar of Raphael; in the glowing colours, his original descent from the Ferrarese school.

BAROCCIO.—A Madonna. A genuine and careful picture by this mannered master.

DOMENICO FETI.—Jacob's Dream; figures the size of life. A very good picture, executed in a silvery tone.

VENETIAN SCHOOL.

GIORGIONE.—Portrait of a man. Of very noble conception and character, but become dull and indefinite under the hands of an Italian restorer.

PORDENONE.—The Death of Peter Martyr. Remarkable for composition, nobleness of character, and warmth of tone.

PALMA VECCHIO.—The Birth and Death of Adonis. Two very able little pictures. Erroneously called Giorgione, with whom the yellowish tone and rather unmeaning forms do not agree.

BONIFAZIO.—The Return of the Prodigal Son. Figures the size of life, in a widely-extended poetical landscape. A chef-d'œuvre of this master, of his best time, in which his pictures partook more of the genius of Titian than those of the other scholars of that master. Erroneously called Titian.

PARIS BORDONE.—1. The Virgin, Elizabeth, and Joseph asleep, in a beautiful landscape, the infant Jesus and St. John playing together. Figures about one-third the size of life. More refined than usual in the heads, and of the utmost depth and glow of colouring. Unfortunately retouched. My conjecture of this picture, which had before been taken for a Giorgione, being by Paris Bordone was confirmed by the fact of the master's name being on it.

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2. A good male portrait.

GIACOMO BASSANO.—The Nativity. Inscribed with his name. A picture of splendid colour, but vulgar in character.

TINTORETTO.—1. Joseph's Dream. Particularly warm and clear in the tone of the flesh, rich and poetical in the landscape, and careful in the execution.

2. The Angels appearing to the Shepherds. A spirited sketch.

PAUL VERONESE.—1. Mary Magdalen washing the feet of Christ in the house of the Pharisee. A large sketch from the celebrated picture now in the Louvre, and approaching Titian in warmth of tone.

2. Portrait of a woman; of great delicacy.

MARCO RICCI.—The Adoration of the Kings. Unusually decided in the forms, well conceived in the characters, and powerful in the colouring for this late master (born 1679, died 1729), and a remarkable proof how long the influence of Paul Veronese was maintained in this school.

Of the LOMBARD SCHOOL is a Virgin, with the Child in the act of blessing, which has much of Andrea Solario, and was evidently painted under the direction of Leonardo da Vinci.

SCHOOL OF THE CARRACCI.

DENYS CALVART.—The Virgin presenting the Child to St. Francis; angels around. Altarpiece. Though born at Antwerp, he proves himself, in the glowing tone of this picture, to be a true disciple of Sabbatini of Bologna. Calvart's very numerous school was frequented by Domenichino, Guido, and Albano before they went over to the school of the Carracci.

GUIDO RENI.—1. The Magdalen and two angels. To the knees. Of unusual power and warmth in the colouring.

2. A boy presenting the head of John the Baptist. Attractive in character and delicate in the touch.

3. A bishop. Broadly and carefully painted in the greenish half-tints of the master.

GUERCINO.—1. The penitent Magdalen; whole-length figure, the size of life. More noble in character than is usual with this master, and in lightness and clearness of tone approaching Guido.

2. John the Baptist; whole-length figure, the size of life. Theatrical in the attitude; the head very empty. Painted in his warm, reddish tone.

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3. The Entombment. A small picture, noble in the motives, and carefully finished.

4. Portrait of himself. Spirited in the conception, warm and clear in the tone.

GENNARI.—By this chief scholar of Guercino is the portrait of Count Palliotti; a picture of remarkable spirit and power in the colouring.

DOMENICHINO.—The portrait of a boy; and a dark landscape, are genuine, though by no means attractive pictures of this master.

IL GOBBO DAI FRUTTI.—1 and 2. Two large pictures, with a profusion of beautifully-arranged fruits, of broad and masterly treatment, proving that the Carracci employed him as successfully in this line as Raphael did Giovanni da Udine.

CLAUDE LORRAINE.—A landscape of his later period, grey and pale in the colouring, with Tobit and the Angel.

NEAPOLITAN SCHOOL.

RIBERA, called LO SPAGNOLETTO.—1. Archimedes, of powerful effect and great excellence in the execution; and—2, his own portrait, of equal merit.

Of the GENOESE SCHOOL, a caravan by CASTIGLIONE.

SPANISH SCHOOL.

MURILLO.—1. St. Theresa praying, in a beautiful landscape. A picture of astonishing effect.

2. The preaching of St. John the Baptist. Treated in a sketchy, though masterly manner.

ALONZO CANO.—St. Anthony of Padua, with the infant Christ and the Virgin; whole-length figures, the size of life. A devout feeling pervades this picture, which is painted in a warm, powerful tone.

PEDRO DE MOYA.—A jovial party. Full of spirit; painted in a clear tone, but, as is so generally the case in the Spanish school, entirely devoid of style.

DON PEDRO NUNEZ DE VILLAVICENCIO.—Joseph caressing the infant Jesus, while the Virgin is occupied in sewing. An instance of the manner, so frequent in Spain, of representing Scripture history like ordinary domestic life. The picture, which is very dark in the shadows, aims at striking effect.

FRENCH SCHOOL.

LE SUEUR.—A Crucifixion, with the mourning disciples. With

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much depth and warmth of feeling in the heads, but very feeble in the colouring.

SUBLEYRAS.—The Fall of Simon the Sorcerer. A very mannered picture, though of striking effect; it has been executed in mosaic, in St. Peter's at Rome.

JOSEPH VERNET.—A misty morning on the sea; in a cool but true tone.

DAVID.—Belisarius, blind, seated by the roadside begging alms, a soldier recognising him. This picture, which David painted in the year 1780, when he was thirty-two years of age, obtained him a seat in the Academy of Arts at Paris. In my opinion, the sufferings of Belisarius might have been represented with more resignation, dignity, and impressiveness; he is here represented imploring aloud, with a most piteous expression. The picture, however, is very carefully executed in all its parts, of great effect, and far more harmonious in the colouring than many of his later works. Lord Shrewsbury purchased this and other pictures of Madame Letitia.

FLEMISH AND DUTCH SCHOOLS.

HUGO VAN DER GOES.—The Virgin standing, holding the Child, who is blessing the kneeling donor, presented by St. Anthony the Abbot. Inscribed 1472, in numerals of the shape usual at that time; about 3 ft. high, 1 ft. 10 in. wide. A good, well-preserved picture of this scholar of Jan Van Eyck.

A beautiful small altar-piece, here attributed to JAN VAN EYCK, which I remember having seen sixteen years ago in the Bettendorf collection. The centre picture represents the Virgin, with the Child, dressed in blue, upon her lap; above, two angels with a crown; below, two others. On the wings, St. Agnes and St. John the Evangelist inside; St. Lawrence and St. Dorothea outside. The work of three different hands may be distinguished; the centre picture, though much later than Jan Van Eyck, has in the heads a tendency to the ideal, and is very warm in the colouring. The interiors of the wings are more portrait-like in the heads, clearer but colder in the painting. They bear much resemblance to the master of the celebrated picture, the Death of the Virgin, formerly in the Boisserée collection, now in the Royal Gallery at Munich. Lastly, the outsides of the wings are by BARTOLOMEW DE BRUYN of Cologne.

Romulus and Remus with the wolf; a spirited composition, here

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attributed to Rubens, but which appears to me to be rather a picture of the early time of VANDYCK.

VANDYCK.—Abraham visited by the three angels; painted in a deep golden tone, indicating much of the influence of Titian.

JACOB JORDAENS.—Mercury and Argus; very glowing in the tone, and the impasto fuller than usual. The cattle and landscape quite in the style of Rubens. Figures one-quarter the size of life. Engraved on wood by Jegher.

SNYDERS.—1. Dead game and fruit; a rich masterly picture, clear in the tone, and carefully executed.

2. A dog biting a fox, and two cats; very spirited.

PETER BOEL.—Poultry and dogs; an admirably drawn picture by this rare master, whose etchings are well known. Painted in a full warm tone, with an extraordinary solidity of impasto.

GERARD HONTHORST.—An Ecce Homo; more noble in the heads than usual, and with his accustomed force of colouring.

LAIRESSE.—The Disgrace of Haman; a very capital and well-painted picture of his early period, when his tone was warmer than it afterwards was.

PAUL MOREELSE.—A female portrait, to the knees; very true, clear, and delicate. Erroneously called an Anthony More.

JAN STEEN.—Playing at toccadille and cards; a very pleasing little picture.

JAN MIENZE MOLENAER.—A tailor's shop. The humour, strong marking of character, and clearness of the warm colouring, make this a capital picture of this generally inferior master.

JAN BAPTIST WEENIX.—A gentleman and a lady on horseback, hunting; a large picture, admirable in composition and clearness of tone.

PHILIP WOUVERMANS.—1. A stag-hunt, with water; a work of the second period of the master, distinguished for size, richness of the pleasing composition, and clearness and warmth of colouring.

2. The companion, a hawking-party in a hilly country. Of similar merit, but injured in the harmony by a heavy yellowish varnish. These pictures are, of their kind, the most valuable of the whole collection.

LINGELBACH.—1. A blind harper, and card-players; remarkably powerful in tone.

2. A hunting-party reposing.

RUTHHART.—1. A bear-hunt; a capital picture for force and

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warmth of colouring and careful execution. Two others—2 and 3—are of inferior merit.

ISAAC VAN OSTADE.—Country people before the door of a house. Very powerful in tone.

JAN WYNANTS.—A large landscape, in the harmonious silvery tone of his third period.

PHILIP DE KONINGH.—A thickly-wooded country; in a warm Rembrandt-like tone, with very spirited figures by ADRIAN VAN DE VELDE.

DE HEUSCH.—1 and 2. Two landscapes, in the style of Jan Both, the larger of which is very nearly equal to him.

BARTHOLOMEW BREENBERG.—A large landscape, with a degree of power unusual with this master. Inscribed with the name and 1630.

JAN VAN GOYEN.—A coast, with a boat; a carefully-executed and powerfully-coloured picture,

ARTUS VAN DER NEER.—A landscape by moonlight; remarkable for size and composition, but very much darkened.

EMANUEL DE WITT.—Interior of a church; treated in his light tone, and extremely pleasing from the clearness and lightness of the masterly chiaroscuro and the delicate touch.

Here are also some large and very choice specimens of the great fruit and flower painters, JAN DAVID DE HEEM, ABRAHAM MIGNON, and RACHEL RUYSCH, with a piece of still life by the admirable master PIETER DE RING.

Lastly, of the modern Dutch school, here is a large cattle-piece by OMMEGANCK, which is not one of his best works.

GERMAN SCHOOL.

HOLBEIN.—A portrait of a man: of his second period; with the reddish tone of the flesh, but not one of his best works.

LUCAS CRANACH.—A female portrait, half the size of life; remarkably careful in the execution, and in a very warm tone.

BALTHASAR DENNER.—The portraits of a man and his wife; both of them, especially the wife, belonging to his carefully-painted heads, and in a clear tone. His pictures are the most striking proof that the object of art is something more than a slavish imitation of nature; otherwise his pictures would be preferable to all others, he having carried this imitation further than any other, even to the minutest particulars of the pores of the skin and smallest hairs. On the contrary, this cold, minutely topographica

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representation of the human countenance has a disagreeable effect, like that of wax figures.

After long examination of the pictures, I refreshed my eyes by a walk in a flower-garden on the lofty terrace. In another small enclosed garden the beds are arranged in the form of a large Gothic St. Catherine's wheel, which agrees very well with the whole plan. On the following morning the Countess, accompanied by a relation and the chaplain, had the kindness to show me the large garden, which is perhaps unique in its kind. An entire valley of considerable extent, which is overlooked by the house, together with the sides of the hills which form it, is converted into a garden. One slope, richly covered with trees, and with winding paths, is kept more in the style of grounds, and forms, on the whole, a noble mass of verdure; but the other slope, divided into terraces, is laid out as a flower and ornamental garden, and was now covered with dahlias, the splendid colours of which shone from a distance, and of which I never saw such numbers gathered together. On expressing my surprise and admiration, the Countess told me that she had had twelve hundred dozen pots put into the ground this year! Some of the finest were cut to adorn the dinner-table. You may easily fancy what a variety of picturesque views there are from the bottom of the valley, looking up to the hills and to the house, and again from the hills into the valley.

An unwillingness to take too much advantage of so kind and hospitable a reception made me express my wish to take leave after a stay of 24 hours; but his Lordship invited me to stay over the following day, on which, being Sunday, I could not, he said, do much. Though every day is valuable to me, I was able to accept this friendly invitation with the better conscience, as his Lordship promised me that I should drive in the afternoon to two places where there were said to be pictures by Raphael, of which I had already some knowledge from Passavant's book. Accordingly at two o'clock, unfortunately in a heavy rain, the elegant equipage, with four horses and an outrider, was at the door, and, accompanied by the chaplain, for whom, as a very well-informed man, I had conceived a great esteem, I drove first to Oakover Hall, the seat of the family of the same name, near Ashbourne, in Derbyshire. I had good reason to be gratified with my drive. The picture in question is a copy on panel of the Holy Family, by Raphael, in the Museum at Madrid, known by the name of the

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Pearl, and of the same size as the original. The strongly-marked but very well-understood forms, the very carefully blended painting, and the powerful tone of the colouring, which is dark in the shadows, induced me decidedly to consider this as a copy by the hand of GIULIO ROMANO.

I saw here likewise two rather large sea-pieces, by WILLIAM VAN DE VELDE, of extraordinary clearness.

From thence we drove to Barron Hill, in Staffordshire, the seat of M. A. Whyte, Esq. We met there with the most friendly reception from Mrs. Whyte, whom I found to be a lady well acquainted with the arts. The small picture by RAPHAEL which I found there represents a Pietà, Christ on the knees of the Virgin, with the disciples around, and was originally a portion of the predella of the picture painted for the nuns of St. Antonio, in Perugia, of which I had seen the two other portions in the collections of Mr. Rogers, in London, and Mr. Miles, at Leigh Court. This is a beautiful composition in the principal group, full of the purest religious feeling, and in good preservation. After passing through the collections of Queen Christina and the Duke of Orleans, it subsequently came into the possession of Count Carl Rechberg, in Munich, where I saw it in the year 1820. The Count afterwards parted with it to Sir Thomas Lawrence, at whose sale it was purchased by Mr. Whyte. There is an engraving of it by A. Duflos.

Among other pleasing pictures at Barron Hill I will mention only the Virgin and Child, by BAROCCIO, which in expression and motives is much more elevated and true than most of his pictures, and of extraordinary force in the colouring; a Holy Family, by LAMBERT LOMBARD, highly finished in the Italian style; and lastly, a fine landscape, by RUBENS, of considerable size. Nobody would suspect that this small and unpretending country-house contains such noble works of art: in truth, this happens nowhere in the world but in England, where the capacity of enjoying such treasures in peaceful rural retirement is not so rare as is supposed.

There is so much that is delightful and interesting at Alton Towers, and I had received so much kindness at the hands of the noble owners, that I took my leave with much regret.

I now proceeded, also in 1835, to Keddleston Hall, the seat of Lord Scarsdale. The house, built by the brothers Adams in the

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ancient Roman style of architecture, is better and more simple in the proportions than is usual in England. The portico of six pillars, the shafts of which are of one piece, is of very good workmanship. I was much pleased with the truly hospitable inscription, "AMICIS ET SIBI."

The entrance-hall has a surprisingly noble effect, with its sixteen Corinthian pillars of whitish alabaster with light reddish spots, the shafts of which are also of one piece. While I was admiring this hall I was agreeably surprised by the appearance of Captain Curzon, whom I had known as a near relation of Lord Howe, at his Lordship's residence in London, and who, quite unexpectedly to me, now proved to be a son of Lord Scarsdale. He immediately invited me in the most friendly manner to stay the night. As the day was already drawing towards a close, I took only a cursory glance of the pictures, reserving a closer examination for the following morning, and willingly acceded to Captain Curzon's proposal to take a walk in the park. The ground in this part of Derbyshire is not very hilly; but the park affords many fine views, alternately opening on to the distance, or enclosed by the most beautiful trees; while it is enlivened by herds of deer and cows. I never saw such numbers of magnificent oaks as here. I measured the largest, which is 24 ft. in circumference, and several are nearly equal to it, and all in their prime. The family party consisted of Lord Scarsdale, who was then eighty-four years of age, and his lady, their son Captain Curzon, and a daughter, to whom I had brought a letter from the Earl of Shrewsbury. This lady gave proofs of a very cultivated understanding, and a very correct judgment in matters relative to the arts; indeed, she herself draws and paints with much skill. His Lordship asked me at table what I thought of his large picture by Rembrandt, Daniel before Nebuchadnezzar, the desire to see which was one of the chief inducements of my visit to Keddleston Hall. On my replying that it had not answered my expectation, and that I took it to be rather a masterpiece by SOLOMON DE KONINCK, he said he was glad to hear my opinion, as he himself had had some doubts on the subject, though the value of the picture was thereby considerably diminished.

On the following morning I convinced myself that this picture, which is about 6 ft. high and as many wide, a composition of eleven figures, in which the prophet foretells ruin to Nebuchadnezzar,

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is, in size, powerful colouring, effect, and admirable execution, the most important work that I have ever seen by this able follower of Rembrandt.

Besides this, the following pictures of the FLEMISH SCHOOL appeared to me to be particularly worthy of notice :—

BERNHARD VAN ORLEY.—The Virgin with the infant Christ, who is blessing St. John, in the presence of Joseph and Elizabeth. Figures three-quarters the size of life. The delicacy and elevation of the characters, and the admirable and tenderly blended execution, make this picture, after the Pietà in the Museum at Brussels, the finest that I am acquainted with by this eminent master. As is mostly the case with him, the tone is reddish in the lights and grey in the shadows.

JAN MATSYS.—The Virgin kissing the Child. This very carefully-finished picture, which resembles in motive a work by his father, Quentin Matsys, in the Berlin Museum, passes for a work of the latter. The less refined feeling, the cold reddish local tone of the flesh, and the pale tone of the mountains in the landscape, decidedly show it to be a work of the son.

CORNELIUS JANSEN.—Prince Henry, eldest son of King James I., at the age of about eleven years. Very attractive in truth of conception, delicacy of execution, and clearness and brightness of tone. Inscribed 1603.

JAN STEEN.—A blind beggar and two other figures. A clear and careful little picture.

JUDOCUS DE MOMPER.—A rich mountainous country. Perhaps the finest work of the master; for, in addition to the strange, fantastic, and singularly formed hills, with the valleys illumined by the sun, which constitute the principal charm of his pictures, it is of unusual size, 6 ft. in width and 5 ft. in height, and far more carefully executed than most of his pictures. The figures of men and animals are very happily introduced by VELVET BREUGHEL.

ALBERT CUYP.—A large mountainous landscape. The tone of the distance too dull and reddish.

SNYDERS.—Dead animals; a swan, a peacock, and a deer. The light colours are brilliant and powerful, the execution very careful.

2. Ducks pursued by a hawk. Masterly and dramatic.

JAN FYT.—Dogs and game; strikingly true to nature, and painted in the broad rich manner and deep full tone peculiar to him.

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ADRIAN VAN UTRECHT.—Various kinds of poultry, in the manner of Hondekoeter, and very masterly, but less clear in the tints.

Among the paintings of the ITALIAN SCHOOL the following are remarkable :—

The Virgin with three holy women and St. John at the sepulchre of Christ. The same composition as at Devonshire House, and, like that, in the whole manner of the admirable execution, indicating a master of the school of Ferrara.

NICOLO DEL ABATE.—The Virgin and Child, St. John, and Joseph. The influence of Correggio is very obvious in this picture by this rare master, which is painted in a warm brownish tone.

ANNIBALE CARRACCI.—1. Orlando delivering Olympia from the sea-monster, by fixing a large anchor in its open jaws. This subject is well suited to the vigorous turn of mind of this master.

2. Mary Magdalen in the desert. A pleasing little cabinet picture.

GUIDO RENI.—Bacchus standing by Ariadne, who is sitting on the sea-shore. Figures one-third the size of life. Very pleasing in the figures and in the bright cheerful effect, and carefully painted in a soft warm tone.

GUERCINO.—The Israelites celebrating the triumph of David over Goliah. Figures the size of life. Of very powerful effect.

DOMENICHINO.—A landscape ; a beautiful composition, but more motley in the colouring and more scattered than usual.

CARLO DOLCE.—The head of a female saint, with an arrow through her neck ; perhaps St. Ursula. Of a beauty of form and expression, clearness of colouring, and delicacy of finish, which are not often found united in his works.

CLAUDE LORRAINE.—The tower on the Tiber, with the mill, in a warm evening light. In the foreground, two shepherds dancing. A picture of fine effect, of his later period, which was distinguished by broader treatment and by the insipidity of his green.

Besides these, here are good pictures by GIACOMO BASSANO, GIOVANNI DA S. GIOVANNI, STROZZI, LUCA GIORDANO, CIRO FERRI, and BENEDETTO LUTI.

Of the FRENCH SCHOOL I remarked a picture of the early time of NICOLAS POUSSIN—Rinaldo holding his shield to Armida as a mirror ; and of the ENGLISH SCHOOL, a wood-scene, with gleams of light, of remarkable warmth and clearness, by WILSON.

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Some very good enamels of the Limousin manufactory, with the Passion, after the series of thirty-six wood-engravings by Albert Durer, were so far interesting to me, as proving that this manufactory had also recourse to German works of art as patterns.

At noon I left Keddleston Hall, and on the same day Derbyshire, the southern part of which grows gradually flatter.

Nottingham is a pretty large town, but, for want of decided character, as tiresome as most men in the world are for the same reason. The road lay through part of Leicestershire, where I was obliged to miss Donnington Hall, the seat of the Marquis of Hastings, with a collection of Dutch pictures and portraits, and Keythorpe, the seat of Lord Berners, where are some portraits by HOLBEIN, through Rutlandshire, where I missed in like manner Burley House, the seat of Mr. Finch, containing a large collection of English portraits.

Lincolnshire, which I next entered, resembles Nottinghamshire in appearance. From an eminence, over which the road passes, there is a very extensive view over the fertile country, with the celebrated cathedral of Lincoln on the horizon, which I the more regretted not being able to visit, since the work of my friend Mr. Cockerell has drawn attention to the sculptures with which it is decorated, and which are doubtless the finest and most graceful specimens of the architectural sculpture of England in the 13th century that have been preserved to us.

At Grantham, where I stopped on my way to Belvoir Castle, is a remarkable church, as I unfortunately discovered too late. At Bottesford are monuments of the Rutland family.

BELVOIR CASTLE.

This magnificent seat of the Dukes of Rutland is most conveniently reached from Bottesford station, between Nottingham and Grantham. In point of situation I have seen no other residence in England that can compare with Belvoir Castle. It stands on the summit of a considerable hill, commanding a view of the country far and wide, having been erected by Wyatt at the commencement of the present century in the Gothic style, though unfortunately without any proper understanding of the rules of Gothic architecture. From the building itself the view falls on various eminences outspread in beautiful soft forms, and adorned

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with the most luxuriant trees of the freshest green, and then ranges free over an expanse of fertile plains till it is lost in the horizon. Unfortunately, I met with the same bad luck here that had befallen me at Wentworth. Lord Lansdowne had kindly promised to introduce me to the Duke of Rutland, but his Grace was absent, and no directions in my favour had been left. I was therefore obliged to use all my eloquence to persuade the chief steward of the household not to drive me through the apartments with a family who had arrived at the same time, but to allow me to remain in the gallery, which is well lighted from above, and which contains the principal pictures, till he should have despatched that family.

This collection consists chiefly of excellent pictures of the first masters of the Flemish and Dutch schools, of a moderate number of chefs-d'œuvre of the best painters of the French and Spanish schools, and, finally, of some good examples of the Italian and German schools. Nor are of course the works of the modern English school entirely absent. The pictures by Murillo, as well as many others, were collected about 100 years ago by the third Duke of Rutland, and the rest by the father of the present Duke. Many pictures, however, were sacrificed at a fire, among which were several by Salvator Rosa, and eleven by Sir Joshua Reynolds, among which was one of his finest specimens. With the exception of the Seven Sacraments by Poussin, which I take together, I give the pictures in the order in which they struck me in my hasty review.

GERARD DOW.—A girl with a pail with vegetables on her arm, and a man with a sparrow-trap, rejoicing at a newly caught bird in a cage. On the parapet of the window a bas-relief with four children. Very attractive in subject, and also for the delicate and highly finished execution. 9¾ in. high, 6¼ in. wide.

VAN DER HEYDEN.—1. View of a large church, of singularly powerful and clear treatment of chiaroscuro.

WILLIAM VAN DE VELDE.—1. A dark sea, overshadowed with clouds, with single rays of light. Poetic, clear, and skilfully treated.

TENIERS.—1. Interior of a cattle-stable. A peasant is bringing fodder to the oxen; more behind is a woman feeding two cows; also poultry and all sorts of utensils. Of admirable keeping and masterly treatment. 1 ft. 7 in. high, 1 ft. 11 in. wide.

A small Holy Family, painted on copper; a pretty little picture, ascribed to Correggio, but by a somewhat later master.

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CLAUDE LORRAINE.—1. A small landscape, of reddish sunny lighting; belonging to his later time.

TENIERS.—2. The Quack Doctor. He is standing, fantastically dressed, in an arched window, and holds some universal panacea in a little bottle. All kinds of objects belonging to his craft are upon the parapet of the window. Of great humour of invention and spiritedly executed in his brown tone.

RUBENS.—1. Sketch for a Holy Family. The composition little attractive, but the execution spirited.

CARLO DOLCE.—1. St. Francis. A small and very delicate picture, emulating Cigoli in feeling and tone of colour.

SCHIDONE.—The Holy Family; Joseph has grey hair. A small example of this often-repeated picture; of clear colouring and broad treatment.

BERGHEM.—1. A hilly landscape with a peasant ploughing. Poetic in feeling, and of a subdued harmonious tone.

PYNACKER.—A small landscape with cattle, with a warm sky; one of his delicate and transparent works.

TENIERS.—3. Two mechanics playing cards at a table in a room, two others looking on; in the background at the fireplace are five other people drinking and smoking. This inscribed picture is of the most delicate silvery tone, and of very spirited touch.

CLAUDE LORRAINE.—2. A landscape, with the Flight into Egypt. Finely composed, and carefully executed in a powerful tone. Of his early time.

TENIERS.—4-7. Some pleasing small pictures.

VAN DER HEYDEN.—2. Houses on a Dutch canal. Clear and powerful.

JAN WYNANTS.—1. A landscape, remarkable for truth of nature, power and transparency of colour, delicate keeping, and careful treatment.

ADRIAN VAN OSTADE.—An old couple reposing in a bower after a meal; a friend entering is looking at them. Of great truth and admirable execution of the warm clear tone. 9 in. high, 11 in. wide.

BERGHEM.—1. Landscape with water, cattle and herdsman passing a ford. Of singular delicacy, and a truth which shows the beneficial influence of Adrian Van de Velde. As warm in colouring as it is tender in execution.

ADRIAN VAN DER WERFF.—Adam and Eve expelled from

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Paradise. Cold in feeling, and ivory-like in the flesh, but of the most delicate melting execution.

PHILIP WOUVERMANS.—Landscape, with a horse being shod. In every respect—composition, warm, powerful, and transparent colouring, and delicate touch—an admirable work of his second manner.

SIR JOSHUA REYNOLDS.—A girl and a boy with a dog. Pleasing in feeling, and warm and delicate in colour.

WILLIAM VAN DE VELDE.—2. A slightly agitated sea, with vessels. Clear and powerful in colour, and delicate in treatment.

CLAUDE LORRAINE.—3. A small, narrow landscape, with a large tree in the foreground, and a piece of water with a boat. Of singular power and freshness of green, bespeaking his earlier time, and admirably preserved.

JAN STEEN.—A poor family saying grace before a meal; the mother directing one child, while another is laughing. Of the highest excellence, as respects the feeling of the subject, the clear colouring, the fine effect, and the admirable treatment. 3 ft. 3 in. high, 2 ft. 9 in. wide.

JACOB RUYSDAEL.—1. A sea-piece, with water much agitated; a coast in the distance. Poetic in feeling, transparent in colour, and masterly in treatment.

2. Another sea-piece, with a coast in the foreground, is of singular truth and lightness of tone, and not less admirably painted.

JAN WYNANTS.—2. A large landscape, belonging to his somewhat coldly-toned and crude works.

CLAUDE LORRAINE.—4. Companion to the last-mentioned picture; a herd of cattle, with a tree. Of great charm of delicacy and transparency.

ALBERT CUYP.—Landscape, with four cows reposing in the foreground, and three figures; a canal in the background. An admirably executed and luminously coloured picture of his finest time.

TENIERS.—8. A representation of Dutch proverbs. A large landscape with the most strange and senseless occurrences going on in all parts: for instance, a man filling up a pit after his cow has fallen into it; another throwing money into the water; a pig being sheared, &c. This fantastic subject, which hardly belongs to the department of art, is painted with all the master's power, in his warm but transparent flesh-tones, and with his silvery-toned sky. About 4 ft. 6 in. high, 6 ft. 10 in. wide.

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POELEMBURG.—1. The Adoration of the Shepherds. A rich composition with the full warmth of his colouring, and tenderness of his execution.

GAINSBOROUGH.—1. Landscape with cattle by some water. Of a transparency and delicacy seldom seen in this master.

CLAUDE LORRAINE.—5. A reddish sunset upon the sea; two figures in front. A large and beautiful picture of his later time.

TERBURG.—Two young ladies occupied with music, a page bringing a glass. This beautiful picture agrees in essential respects in composition with one in the Louvre, but is far superior as regards the singular warmth and lightness, the execution of the beautiful gay carpet, and the incomparably finer execution.

ADRIAN VAN DER NEER.—A small landscape by moonlight belongs to the somewhat hard pictures of his earlier time.

GASPAR POUSSIN.—1. A large and highly poetic landscape, with Christ going with the two disciples to Emmaus.

MURILLO.—1. The Virgin and Child and St. Rosalia, a female angel and little cherubs, thoroughly realistic in conception, but very attractive, and of masterly execution in his cool silvery tone.

REMBRANDT.—The portrait of a young man of strongly pronounced features. Most spiritedly executed in a very solid body, in a deep golden tone. About 2 ft. 4 in. high, 1 ft. 10 in. wide.

HOLBEIN.—Henry VIII., full-length figure, life-size; in the stiff posture in which almost all the portraits of him by Holbein are represented, and which was doubtless prescribed to the master. Although painted on canvas, this picture is of such truth, delicacy, and transparency, that I consider it an original.

ALBERT DURER.—Portrait of a man with a broad-brimmed hat on his head, an order round his neck. Of very animated conception, and light-yellow flesh-tones. An admirably executed work of his earlier time.

CARLO DOLCE.—2. The Virgin and Child. Belonging to his delicate but coldly-toned pictures.

MURILLO.—2. The Adoration of the Kings. Animated in the realistic heads, decided in forms, hard in outline, and cold in colouring. A work of his earlier time.

GASPAR POUSSIN.—2. A large landscape. Companion to the last-mentioned, and not less beautiful.

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BERGHEM.—A large and beautiful picture, called by that name, but which, in my hasty view, impressed me as being the work of ADRIAN VAN DE VELDE, or, at any rate, of his school.

RUBENS.—2. In the centre the Virgin with the Child on her lap, in the act of placing a crown on the head of St. Catherine, who is kneeling with a palm-branch in her hand. On the other side SS. Christina and Margaret; also four angels of singular beauty, one with the thunderbolt ready to strike the enemies of Christ, the others with palms and wreaths to reward the martyrs and saints. This is in every respect one of Rubens' most attractive chefs-d'œuvre. The colouring especially is of the most singular warmth and transparency, the execution as careful as it is spirited. 8 ft. 6 in. high, 7 ft. wide.

LE BOURGUIGNON.—Landscape with a bridge; remarkable for a carefulness of completion very rare in him, and for warmth and delicacy of tone.

WILLIAM VAN DE VELDE.—3. A calm sea, with a vessel firing a gun. Very true and delicate.

RUBENS.—3. A landscape, with the discovery of the child Erechthonius with the serpent feet. A small, very spirited picture, delicate and clear in tone.

SIR JOSHUA REYNOLDS.—2. Portrait of a lady, to the knees, with landscape background. Delicate in conception, and of very clear colouring.

GAINSBOROUGH.—2. A party of country-people before a house. Very powerful and clear.

VANDYCK.—A male portrait, half-length. Of his middle period, as evidenced by the warm and clear colouring, which renders the animated conception still more attractive.

GAINSBOROUGH.—3. A herd of cattle in a landscape. Of a sunny transparency.

TENIERS.—9. Five storks in a piece of standing water overgrown with rushes and other water-plants; a sixth is flying down to them. Highly attractive for the great truth of the animals and the daylight of the landscape, and for the masterly treatment. 1 ft. 2½ in. high, 1 ft. 9 in. wide.

LENAIN.—A man standing, with a boy sitting next him, a woman opposite; a white building in the background. This picture has all the most esteemed qualities of the master—great truth, clearness of colour, and a careful execution.

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TENIERS.—10. A landscape, with the Temptation of St. Anthony in a cave. In his somewhat heavy brown tone.

GIACOMO BASSANO.—The Adoration of the Shepherds. An excellent picture; admirably executed in his rare silvery tone.

RUBENS.—4. A shepherd caressing a seated woman. A frequently recurring picture; the finest example is in the Gallery at Munich. As powerful as it is transparent in colour.

MICHAEL ANGELO DA CARAVAGGIO.—A gipsy woman telling fortunes. In my opinion a rich and fine picture by VALENTIN.

GASPAR POUSSIN.—3. A small marvellously beautiful landscape; of the rarest freshness of colour, and sustained solidity of execution.

ADAM ELZHEIMER.—A landscape. Looks well, but hangs too high to permit of an opinion.

SCHALKEN.—1. A girl and a boy, by daylight; delicately executed, but of insipid tone.

POELEMBURG.—2. St. Lawrence; as careful and warm as the example of the same subject in the Museum at Berlin.

A Last Supper, here most erroneously entitled a joint work of Albert Durer and Lucas van Leyden, is decidedly a work of the old Spanish school under the influence of the Netherlandish school, especially as regards the landscape, which is treated in the style of Jan Mostaert. It is realistic in the characters, exaggeratedly dramatic in the motives, careful in execution, and hard and gaudy in colouring. On wood.

SCHALKEN.—2. A girl and a youth by candlelight. Very careful and clear, but rather too red in colour.

SIR PETER LELY.—Portraits of man and wife; half-length figures. The former approaches Vandyck, the latter is rather more gaudy.

LUCAS VAN UDEN.—A landscape, of a somewhat hard green. Here entitled a Rubens.

The pictures of the Seven Sacraments by NICOLAS POUSSIN are well known to have been executed for the Chevalier del Pozzo, at an earlier period than those executed for M. de Chantelou now in the Bridgewater Gallery. The comparison of these two series with each other is of the utmost interest to the connoisseur. I must preface these remarks by at once owning that I give the preference most decidedly to the series in Belvoir Castle. It is true that the compositions of these pictures are less rich and less con-

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formable to the rules of art, but they have something more unaffected, a greater warmth of feeling, slenderer proportions of figures, and in point of the colouring—which is executed with a delicate feeling for harmony in broken tones, preserved throughout with great transparency—they belong to the finest works of the master. Those in the Bridgewater Gallery, on the other hand, while distinguished for the greatest mastery of art in the well-balanced compositions, have too many cold reflections, are somewhat theatrical in single motives, and, having been originally too crude, have now, in consequence of the bole ground becoming apparent, entirely lost all keeping, and have turned quite dark. I now proceed to give a few remarks on the separate pictures.

Baptism.—A composition of thirteen figures. This is less happy than the arrangement in the other series; the chief group, that of John baptizing Christ, being more on one side of the picture. The figure of a powerful man drawing off his hose, which is a free copy from Michael Angelo's well-known cartoon, is also in the picture in the Bridgewater Gallery, though somewhat altered. The landscape here is of especial beauty.

Confirmation.—A composition of sixteen figures; very remarkable for beauty of motive, dignity, and an unusually delicate feeling for nature in the heads.

Confession.—Here also the master has represented the forgiveness of sins by the incident of the Magdalen washing the feet of Christ; the meaning being finely and distinctly conveyed.

The Last Supper.—The motives here are more dignified, and the heads more various, than in the corresponding picture of the other series, in which it always jarred upon my mind to see some of the disciples represented eating at such a solemn moment.

Marriage.—The Marriage of the Virgin. The noble tendency and fine taste of the master are very conspicuous here, while the cool tone of the whole has a peculiar charm.

Extreme Unction.—Seldom has Poussin expressed such deep emotion as in this fine composition.

Ordination.—Here, also, the chief group, Christ giving the keys to Peter, is more towards the edge of the picture than in the other series, which somewhat diminishes the solemnity of the event. But in the uncommon delicacy and harmony of keeping this picture is far superior to the other.

MICHAEL ANGELO DA CARAVAGGIO. — I attribute to this

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master the Expulsion of Hagar. Of warm and transparent tone. I do not know to whom it is ascribed here.

In the chapel, upon the altar, is a picture by MURILLO which I consider one of the finest by the master in all England. The Virgin is seated, with the Child standing and looking up to her, the Baptist kneeling and worshipping him; St. Joseph, standing behind this group, completes the pyramidal form in an unstudied way. The expression of the heads has an elevation which Murillo seldom attained in such perfection; that of the infant Saviour is as if he were transfigured. At the same time, what is most rare, the execution is carried out in a warm reddish tone with equal solidity in every part.

In passing through the other rooms I was struck, among the pictures adorning them, with a large sea-piece, with slightly agitated water, and numerous vessels, one of which is firing a gun—a careful and beautiful work: also, among various portraits by SIR JOSHUA REYNOLDS, with that of a young man of the Rutland family, which is remarkable for the animation with which the fine features are rendered.

In one apartment is a collection of miniature-portraits, some of them of value, framed and glazed, and hung on the walls.

This lordly seat is surrounded with a vast possession, containing all the appurtenances of deer-park, preserves, &c., on a magnificent scale. I was greatly delighted to hear the present Duke spoken of as a nobleman of highly cultivated mind, and of mild and benevolent disposition, who devotes the powers which his elevated position gives him to the promotion of all that is good and useful, both on a large and small scale.

BURLEIGH HOUSE.

Burleigh House is situated in the midst of a fine park, very near to Northamptonshire. My only visit to this noble seat was in 1835. The house was built (making use, however, of a more ancient edifice) by Cecil, the well-known minister of Queen Elizabeth, and is, perhaps, the most important mansion in what the English call the Elizabethan style. It makes a truly imposing appearance by its immense extent, and surrounds a spacious quadrangular court. The very wide windows are particularly characteristic, being much in the same style as those in the School

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of Architecture at Berlin, one of the best and most original works of Schinkel. At the corners are round towers, and others also rise at intervals. The numerous chimneys, in the form of antique pillars, have a very singular effect. On my arrival I saw, for the first time, a large pack of English hounds with brown spots, with the huntsmen in scarlet uniforms. The Marquis of Exeter was just going out on a hunting party. He sent to desire I would excuse him for the present, and I therefore commenced my perambulation through the mansion, attended by the housekeeper.

I have seen no other seat which affords so completely, and on so grand a scale, a view of the taste in the arts which prevailed among the English nobility from the middle of the 17th till about the end of the 18th century. Several of the finest apartments were adorned at the beginning of that period with very confused and unattractive figures by ANTONIO VERRIO, a degenerate descendant of the degenerate Neapolitan school. He spent twelve years in completing these masterpieces of bad taste, during which period he received from Lord Exeter, besides table and equipage, 1500*l.* per annum—that is, in all, far more than Raphael or Michael Angelo ever received for all the immortal productions of their genius. Very little more can be said in favour of the large pictures with which LOUIS LA GUERRE, a Frenchman and assistant of Verrio, adorned the ball-room. These paintings are justly preserved as proofs of princely munificence, and as specimens of the taste of that time. The other decorations of the mansion consist of tapestries, mosaics, bronzes, sculptures (among which are many by Nollekens), china vases, plaster-casts from celebrated antiques, oak-carvings by the famous Gibbons, and of pictures (about 550 in number), which are distributed among the chief apartments. Among these the masters of the later Italian school predominate; they include accordingly good works by ANDREA SACCHI, CARLO MARATTI, FILIPPO LAURI, LUCA GIORDANO, CIRO FERRI, FRANCESCHINI, LIBERI, LUTI, SEBASTIAN RICCI, &c. The great masters of the time of Raphael are here rather in name than in reality. Notwithstanding this, the number of valuable pictures of the happier periods of the art is not inconsiderable, as may be seen from the following remarks, which are the best I can offer after an inspection of only four hours.

Of the ITALIAN SCHOOLS, the VENETIAN is the best represented.

GIOVANNI BELLINI.—Christ delivering the keys to St. Peter,

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in the presence of St. John and two Marys. A very finished work of the later period of the master, highly refined and elevated in feeling, and delicately executed in a light tone.

PORDENONE.—1. The Finding of Moses; whole-length figures, the size of life. A capital work by this rival of Titian, to whom this picture is here erroneously ascribed; noble in the characters and expression, grand in the forms, and of a brownish, warm, full tone of colouring.

2. The Adoration of the Kings; whole-length figures, the size of life. Also a rich and admirable picture. I do not know any other gallery which can boast two such works by this rare master. Here erroneously called Bassano.

TINTORETTO.—The Entombment. Noble in character and composition, and warm in colouring.

PAUL VERONESE.—The mother of the sons of Zebedee asking of Christ that her sons may sit in heaven, one on his right, and the other on his left. Whole-length figures, the size of life. This picture serves as the altar-piece to the family chapel, and is not in a favourable light; but it seems to be one of the inferior works of the master.

GIACOMO BASSANO.—1. Gathering the Manna; a rich, careful, and well-coloured picture. The Return of the Prodigal Son, 2, and an Adoration of the Shepherds, 3 (here erroneously ascribed to a painter of the name of Apollonius), are also remarkably good works by Giacomo Bassano.

ANDREA SCHIAVONE.—1. The Marriage of St. Catherine. Pleasing in the lines, and glowing in the colouring.

2. The Finding of Moses. Very graceful in the composition, and the heads more animated than usual.

The ROMAN SCHOOL, in its most brilliant period, is but ill represented. Under the name of RAPHAEL, here is an old copy of the so-called "Belle Vierge" in the Bridgewater Gallery, but with still less pretensions to originality; and another copy of the Virgin at the Sepulchre, of which I saw one at Keddleston Hall, and another at Devonshire House. A Magdalen, by BAROCCIO, is a genuine and good picture.

Of the LOMBARD SCHOOL here is an excellent portrait of a man by SOFONISBA ANGUISCIOLA, who is so highly praised by Vasari; and who was invited by Philip II. to Madrid to paint the Royal family.

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Of the school and time of the CARRACCI here are many valuable pictures, of which I particularly noticed the following:—

DENYS CALVART.—The Annunciation. A picture painted in a very warm tone, and blended like an enamel, with the artist's name.

GUIDO RENI.—A boy with a pigeon. Of a purer feeling for nature than usual, and of very clear colouring.

ALBANO.—Galatea combing her hair. Very graceful, and of warm, clear colouring.

GUERCINO.—Jacob receiving the bloody garment of Joseph. Very carefully executed, and remarkably clear in the colouring.

LANFRANCO.—Christ walking on the Sea, and raising the sinking Peter.

SCHIDONE.—Four ladies of the princely family of Parma. A good and careful picture.

CARLO DOLCE.—1. Christ blessing the Bread. A good example of the picture at Corsham House, and in the Dresden Gallery. Of the three I am inclined to prefer the last.

2. The Nativity. Very excellent in composition, force and fulness of colour, and delicate finishing.

BENEDETTO CASTIGLIONE.—The Virgin and Child. Far more noble and tender than most of the pictures by this master; presented to the Earl of Exeter, in the year 1774, by Pope Clement XIV. (Ganganelli).

2. The Passage of the Israelites through the Red Sea. In size, richness of composition, and careful execution, a capital picture of the master.

CLAUDE LORRAINE.—Two landscapes, remarkably long and narrow in shape; of the middle period of the master: remarkable for composition, power and freshness of tone.

Here are also some good pictures by the naturalistic painters:—

MICHAEL ANGELO DA CARAVAGGIO.—1. Susannah and the Elders. In colouring and painting displaying all his peculiar energy, and more discreetly conceived than might be expected of him.

2. Peter denying Christ. A picture of great effect.

SPAGNOLETTO.—The Flight into Egypt. In delicacy of feeling and execution superior to many much-praised works of the master.

MATTIA PRETI.—Time unveiling Truth. A large picture, and

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more carefully executed than usual with this painter, who merely aimed at effect.

Of the SPANISH SCHOOL there is only a picture by MURILLO,—Diogenes about to throw away his drinking-cup as useless. It is conceived with great skill, in the natural manner of his beggar-boys, yet rather dark, especially in the shadows.

Of the FRENCH SCHOOL there are some good pictures:—

NICOLAS POUSSIN.—1. Angels with the instruments of the Passion appearing to the infant Christ in his sleep; a careful picture, of fine composition.

2. The Assumption of the Virgin.

LE SUEUR.—Mary Magdalen anointing the feet of Christ. In the pure taste and true feeling which distinguishes Le Sueur from most of the French artists.

The FLEMISH and DUTCH SCHOOLS are, in proportion to the others, but indifferently represented. The following pictures, however, deserve mention:—

JAN VAN EYCK.—The Virgin with the infant Christ in her arms, and St. Barbara presenting the donor, an ecclesiastic in white robes, who is kneeling. The background landscape and architecture in this small picture bear so strongly in every part the stamp of the master, that I recognised it as his at the first sight, and was very glad to find that it was properly named. It is a highly-finished miniature in oil; and in the tone and treatment has the greatest resemblance to the masterly picture by Jan van Eyck in the Louvre.

VANDYCK.—William Cavendish, Duke of Newcastle. A portrait of great delicacy and elegance.

REMBRANDT.—A small portrait, called William Tell. The colouring very warm.

SIR PETER LELY.—Susannah and the Elders. The best of all his historical pictures that I have seen. The heads are realistic, but not vulgar; the execution spirited and careful, in a warm clear tone.

POELEMBURG.—Christ with the two Disciples on the way to Emmaus. The usual delicacy of the painter's execution is here united with uncommon force.

TENIERS.—A shepherd with his dog and flock. Lightly painted in his clear tone.

JACOB RUYSDAEL.—A waterfall; powerful and fresh in colour-

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ing, and careful in execution. Another picture ascribed to him hangs in too bad a light to give an opinion of it, but looks doubtful.

HOBBEMA.—A landscape of the best time of the master.

Here are also some pictures of the GERMAN SCHOOL:—

ALBERT DURER.—The Nativity. A small but beautiful picture, here erroneously ascribed to Herri de Bles.

LUCAS CRANACH.—The portrait of Luther, with the monogram and date. A genuine, but unhappily injured picture.

ANGELICA KAUFFMANN.—Here are no fewer than fifteen of her feeble sentimental productions, of which three are from the history of Abelard and Eloisa; the subject of another is Fame adorning the tomb of Shakspeare.

The ENGLISH SCHOOL has but little to show here. The most important are three large pictures by STOTHARD, which adorn the staircase. They represent the banquet given by Cleopatra to Mark Antony; Orpheus leading the shade of Eurydice from the infernal regions; and the Terrors of War. Here we find again the poetry of his invention and the grace of his attitudes; but the feebleness of the drawing is too apparent in these large dimensions.

Next to these I would mention a capital picture by WEST, Agrippina with the ashes of Germanicus; a rich composition. There is a nobleness of style in the figures, and in some of them even real feeling.

Besides all these, a room with the portraits of celebrated persons is very interesting, of which I will mention the most important, without regard to schools:—

HOLBEIN.—1. King Henry VIII.; half-length. A scroll, with the verse from the Bible, "Go into all the world, and preach the Gospel to every creature," in the Latin language, which he holds in his hand, refers perhaps to the supremacy over the Church of England which that king asserted with so much pertinacity and cruelty. It is very carefully painted in a brownish tone.

2. King Edward VI. at the age of seven or eight years. The head and hands are painted in a peculiarly reddish local tone of the flesh, with grey shadows.

MARK GERARDS.—1. Queen Elizabeth at an advanced age; half-length. She seems to have been quite in a dignified mood when she sat for this picture. Coldness and pride are expressed in those sharp features. At the same time the picture is tastelessly

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overladen with the rich stiff lace ruff, and an excess of ornaments of all kinds of jewels and pearls. This master was a second-rate painter from Bruges, who was much employed by the English court after the year 1580.

2. William Cecil, Lord Burleigh, in the robes of a Knight of the Garter. A very intelligent countenance, but, from the predominant expression of austerity, far from pleasing.

3. Robert Devereux, Earl of Essex, the celebrated favourite of Elizabeth. The very model of a favoured courtier; with handsome, delicate, but by no means expressive features; an air of superiority, and the expression of excessive arrogance and extreme self-conceit, render this portrait very characteristic. The dress is much tricked up and studied.

The decided contrast in the character of the last two portraits is very interesting.

CORNELIUS JANSEN.—Lady Dorothy Nevill, the first wife of Thomas, the first Earl of Exeter, is, in refinement and delicacy of conception, tone, and execution, one of the most beautiful pictures of the master.

The portraits of a Lady Pembroke and of a Lady Warwick, painted by EDMUND ASHFIELD, who flourished in 1680, after Vandyck, deserve mention for their extremely delicate finishing.

It would take too much time to particularize the numerous family portraits: suffice it to say in general that there are among them pictures by SIR P. LELY, SIR G. KNELLER, and SIR THOMAS LAWRENCE.

A glass case contains an excellent collection of miniatures and enamels, among which are masterpieces by PETITOT, ISAAC OLIVER, and JOHN HOSKINS.

The whole mansion and the above-mentioned portraits carry one back to the glorious and prosperous reign of Elizabeth; and, to complete the impression, you are shown into the Queen's bedchamber, where she slept when she honoured her favourite minister with a visit. In remembrance of that event, the state-bed, with its green and gold brocaded curtains, is preserved exactly in the state in which she left it.

I had concluded my observations on most of these matters when the Marchioness sent to invite me to luncheon, and afterwards had the kindness to show me the pictures which adorn her apartments. Her boudoir, which contains the best of the smaller

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pictures which I have mentioned, gives the impression of the most refined comfort. I had again the pleasure to find in this lady a truly patrician and graceful demeanour, combined with great simplicity and unaffectedness in conversation, and a very intelligent and lively interest in my observations respecting works of art. Towards evening the Marquis, who had returned from hunting, came in. With the greatest affability he directed my attention to several remarkable portions of the building; for instance, to the kitchen, which, formed of a single lofty and spacious Gothic groined arch, is doubtless unique in its kind. Being invited by him to dinner, I returned to Stamford to dress. At table I was introduced to the widow of Lord Frederick Bentinck, a relative of the Earl of Lonsdale, a very accomplished lady.

A sideboard in the dining-room was very richly covered with silver plate, goblets, salvers, &c. Four very large dishes were presents from the coronations of James II., Anne, and George I., at which the Earls of Exeter officiated as almoners. What struck me most was a silver wine-cooler, as large as a small bathing-tub. It contains 3400 ounces of silver, and cost 825*l*. It is said to be the largest in England.

The amiable manners of the Marchioness, the plain, cordial habits of the Marquis, in which we Germans gladly recognise in the English an affinity of race, made the conversation, which I was able with some difficulty to carry on in English, very agreeable. At their request I gave many particulars of the result of my observations on the vast treasures of works of art which I had seen on my tour, in which they took much interest. I regretted much not to be able to accept the invitation of the Marchioness to view all the works of art more at my leisure, having already arranged my departure. His Lordship presented me at parting with a copy of the 'Guide to Burleigh House,' which was the more welcome to me, as it is out of print. My limited time unfortunately would not permit me to see the park, with all its beauties, a large piece of water with a stone bridge by the celebrated Brown, numerous summer-houses, grottoes, the farm, the hot-houses, &c. For the same reason I was unable to view the old and remarkable town of Stamford, with several Gothic churches, one of which contains the monument of the great Lord Burleigh and of other members of the same family.

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APETHORPE.

In consequence of an invitation from the Earl of Westmoreland I proceeded in 1850 from Peterborough to visit Apethorpe, the seat of that nobleman, and was received by him and Lady Westmoreland in the kindest manner. The devotion of Lord Westmoreland to the art of music, in which he is a successful composer, is too well known for me to dwell on; the Countess also is much distinguished as an amateur painter. During the long residence of the Earl as English Ambassador to the Court of Berlin, I had enjoyed a close acquaintance with himself and his lady, and received the most numerous proofs of the exceeding benevolence and amiability which this noble pair unite to their other qualities. It was therefore no little pleasure to me to visit these honoured friends in their native home. The house itself is of very various periods; the oldest portions, built in the 14th century, in the English style (Gothic), have been much altered, and appear as subordinate. The chief part, namely, a stately court, is of the time of Queen Elizabeth. Unfortunately, a portion of this has been remodelled in an empty Italian taste, and thus the unity of the impression destroyed. Below the entrance-hall is the statue, though a very feeble one, of James I., which he presented to Lord Westmoreland after a sojourn of two days at this seat, on occasion of his first coming from Scotland to assume the crown of England. The present Earl has added a gallery to the back part of the building, and an arcade towards the beautiful garden, by which the house has gained much in cheerfulness and attraction. In the stately hall, lighted by six windows, are a series of family pictures, two of which deserve notice for their artistic value.

VANDYCK.—1. Rachel, daughter of Francis Earl of Westmoreland, whole-length, life-size figure, in white silk dress, plucking a rose with her right hand, while the delicate left hand hangs at her side. In the background a green curtain and an orange-tree, with a piece of sky. An elegant picture in his latest silvery tones.

2. Portrait of James Stuart, Duke of Richmond; whole-length, life-size, with his hand on the head of a greyhound; an old and very good repetition of the fine picture formerly at Corsham House, and generally known by Earlom's engraving. No picture by Vandyck seems to have been oftener copied than this.

In this and the other apartments of Queen Elizabeth's time are

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large stone sculptured chimney-pieces, of tolerably good workmanship, but which, being covered with a thick coating of white colour, have a very clumsy appearance.

Another room contains several family portraits by SIR JOSHUA REYNOLDS, chiefly whole-length figures. The great-grandfather of the present Earl, a stately personage, in a red coat; of very animated conception, and of masterly painting in a warm tone. Also the portrait of his son is worthy of remark. A third picture, a young Lord Westmoreland, seated between his two guardians, who are standing, was once a very remarkable work, but is now much faded in the flesh-tones.

I must also mention a head of Lady Westmoreland, with one of her children, by SIR THOMAS LAWRENCE. The conception is so spirited, the head so animated, and the colouring so true and clear, that we seldom see these qualities united in the same degree in the master.

The finest works of art, however, at Apethorpe, are the plaster casts of the family of Niobe, a present from the Grand Duke of Tuscany to Lord Westmoreland, who was for many years minister at that Court. This work, which, both in size and in pathos, is the most important specimen of Greek sculpture which has descended to us, is placed in an apartment erected for the purpose, according to the arrangement of Mr. Cockerell, the architect, who is closely allied in friendship with the Westmoreland family. Other casts from well-known sculpture are also in the same apartment, of which I may mention the fine Ludovisi Mars, the Apollino, the Venus de' Medici, the Mercury, by Thorwaldsen; and the Perseus and the Graces, by Canova.

Various expeditions into the grounds, under the guidance of Lord Westmoreland, were very gratifying to me, and made me acquainted with the extent of his Lordship's richly-wooded possessions. In the park I saw some oaks, which must be among the most ancient in England. I was also particularly interested by a visit to Fotheringay Castle, only four miles off, so long the prison of the unhappy Mary Stuart, and the place of her execution. The castle, it is true, was levelled by James I.; but from the hill, which was once the rampart of the castle, an extensive view over the fertile and richly-wooded country is obtained. The church, a pretty edifice of the time of Henry V., is, with the exception of the choir, well preserved. The tower is of good pro-

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portions, and terminates in an octagon. The interior has a roof in the style of King's College Chapel, Cambridge, but of wood, which has a good effect. Two stone monuments in the later choir, erected by Queen Elizabeth, in 1573, to the Duke of York who fell at Agincourt, and to that Duke of York who met with his death under Henry VI. at this place, are of very moderate artistic value.

Here is also another relic of still earlier times, in the shape of an old inn of considerable size, in the Gothic style, which, judging from the forms, may have belonged to the 16th century.

It was with sincere regret that I found myself compelled to resist a kind invitation to remain longer within the circle of a family I so much esteem; accordingly, after three days of true social enjoyment, I took my departure for Norfolk.

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LETTER XXXII.

Holkham House, seat of Earl of Leicester: Collection of sculpture — Collection of pictures — Drawings by old masters — MSS. with miniatures.— Ketteringham Hall, seat of Sir John Boileau: Sculpture and pictures.— Intwood.—Narford, seat of Andrew Fountaine, Esq.: Collection of pictures — Netherlandish school — Italian and English schools — Collection of Majolica — MSS. with miniatures. — Attleborough Church.— Wolverton, seat of Earl of Orford: Collection of pictures.— Norwich — Picture in Cathedral. — Yarmouth — Old Crome — Burgh Castle.— Orwell Park, seat of Mr. Tomline: Collection of pictures, miscellaneous schools.

HOLKHAM.

THE road to Holkham, which is situated in Norfolk, the most easterly county of England, only three English miles from the sea-coast, presents a uniform and melancholy prospect—large tracts of land being covered only with heath or broom.

It was on my first visit to England, in 1835, that I paid a visit to Holkham House, the residence of the late Earl of Leicester, then Mr. Coke; the remembrance of whose princely hospitality and frank benevolence of manner must be still fresh in the recollection of a large circle. I esteem myself fortunate to have known this remarkable man, who, while in his own words professing to be a farmer in tastes and occupation, yet fully honoured and appreciated the treasures of art accumulated beneath his roof. My notice, therefore, of these various objects dates from that period; nor am I aware that Lord Leicester before his death, or his son the present Earl, has added anything of note. The mansion itself is on a truly princely scale. The main building, which is 114 ft. in length, and 62 in breadth, contains, besides a basement of rustic work, only one story of very considerable elevation. In the centre of the south front the basement projects, forming a vestibule, with a portico of six Corinthian columns. This, as well as the north side, has two low wings, forming an entire length of 340 ft. The grand park entrance is on the north side. It leads into a very elegant and lofty hall, in the middle of which a staircase leads to a gallery ornamented with

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eighteen Ionic columns of the beautiful Derbyshire alabaster which I spoke of in my account of Keddleston Hall. The pediment, up to the height of the gallery, is faced with the same stone. An inscription over the door states that this mansion was built in the middle of the 18th century, on a bare arid spot, which was levelled and planted by Thomas, Earl of Leicester. The Earl employed Kent, the celebrated architect, in erecting the mansion, which was built of brick in the years 1734-1764. In order to adorn it in a suitable manner, he commissioned Mr. Brettingham, the architect, in the year 1755, to purchase antique sculpture for him in Italy. This was done with princely munificence and the happiest success. Many antiques were, however, purchased in Italy by his Lordship himself. He also succeeded in obtaining a number of paintings, some of them very valuable, particularly landscapes by Claude Lorraine and Gaspar Poussin, and a masterpiece by Vandyck. That there might be no want, in so remote a spot, of appropriate literary employment, a chosen library was formed, which contains in MSS. alone about 800 works, some of them very valuable. The late Earl of Leicester followed up the plans of his predecessor by cultivating and improving the land to such an extent as to render himself one of the most eminent and wealthy landowners in England. Two hundred of his tenants went out on horseback, in solemn procession, to meet her present Majesty. Where a barren heath formerly extended further than the eye could reach, thousands of people now live, who have to thank him for their means of existence. Under these circumstances it is not to be wondered at that the treasures of art and learning contained in Holkham did not attract his attention until a comparatively late period of life. The celebrated Roscoe, with whom he lived on terms of intimacy, put the long-neglected MSS. in order, and compiled a descriptive catalogue of them. I was allowed the utmost liberty in examining them. I proceed, however, to describe that portion of the Holkham treasures which I conceive to be of most importance, viz. the antique sculpture, taking them in the order which they occupy in the apartments.

THE STATUE GALLERY.

This stately apartment is of fine proportions, and with its rare and beautiful contents has a truly noble effect.

Neptune. A standing statue as large as life, of Parian marble.

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The style of the workmanship, which is careful, bears witness to a good time of art. The head, of which the nose only has been restored, and very badly, is of a nobler character, more related to that of Jupiter, than the few representations of this god which have come down to us. The most decided difference is in the expression of the mouth, which is less benevolent and serene. The hair is less rich, and not so much raised, but more in single locks. It hangs down only on the neck, and not, as in Jupiter, on the shoulders. The body is rather more slender, the muscles more angular and more strongly marked, than in Jupiter. This statue, which was bought at Rome of Carlo Monaldi, is in my opinion the most important statue of Neptune that exists, and well deserves to be made more generally known by plaster casts. A part of the neck, the right arm up to the elbow, the left arm, with the trident, and the left leg, are new. A dolphin of extraordinary beauty, which is of importance in determining the statue to be that of Neptune, is antique.

A Faun at the age of manhood, the size of life, clothed with the panther's skin: of slender proportions; the muscles vigorous, and admirably executed. In character and workmanship one of the best statues of this kind that I am acquainted with. It was found in the Campagna, and purchased of Cardinal Albani. Both hands and the tip of the nose are new.

Meleager. A statue as large as life, of very good Roman workmanship; of which, however, both thighs, the left arm, the nose and the head of the boar, are restored by Cavaceppi. Bought of Belisario Amadei, then a dealer in works of art.

Apollo. A slender youthful figure, resting on a tripod, of very good workmanship. The head, arms, and right leg are new.

Over this is a female bust, with a mural crown, here called Cybele, but probably the personification of a city. This seems to have much merit, but is placed too high.

Venus.—A statue as large as life, in a tunic, of very fine material, with her right hand drawing her upper garment, which is also of very light material, over her shoulder. The drapery and the design indicate the more ancient and more dignified representation of that goddess, who was worshipped among the Romans, under the name of Venus Genetrix, as the Mother of the Roman people. Of all similar statues which have come down to us, not excepting even that in the Louvre, formerly at Versailles (No.

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46), this perhaps deserves the preference. The head is extremely noble and chaste in character, the hair treated in the archaic style, with undulating lines, yet already more freely divided into elegant portions. A certain healthy, and yet delicate fulness of the forms—the drapery closely clinging, or fluttering in small parallel folds—indicates the finest period of Greek art. The workmanship is not unworthy of the wonderful grace and beauty of the design. The left hand is restored by Cavaceppi, who has erroneously given her a vase instead of the apple. Bought of Belisario Amadei.

Diana. A statue rather above the size of life. She is advancing the left foot, and about to take an arrow from the quiver. This is decidedly taken from the same original as the celebrated Diana, as huntress, in the Louvre, but in my opinion is superior to that in beauty of form, and in the workmanship of the narrow-plaited drapery. The head and arms are unfortunately restored by the sculptor Rusconi. This excellent statue is composed of two pieces of Parian marble, which are joined together above the girdle. The Earl of Leicester, who had purchased it at Rome for 1500*l.*, and clandestinely exported it to Florence, contrary to the prohibition of the Papal government, was arrested for this offence, but very soon liberated by the intervention of the Grand Duke of Tuscany.

Bacchus. A statue of tolerably good workmanship, with the ancient support, on which are grapes. The head, the hands, and parts of the arms, are restored by Cavaceppi, of whom it was bought.

Minerva. A statue about 5 ft. high; of rather broad proportions: the head, however, is of a fine form, the cast of the drapery elegant, and the workmanship good. The helmet, the tip of the nose, and large portions of the drapery, are new.

Fortuna Stativa, here called Ceres. A very delicate statue with a pretty head and elegant drapery. The workmanship is good. The right arm, the left hand, and the greater part of the cornucopia, are new.

TRIBUNE OF THE STATUE GALLERY.

Isis, here called Juno. This statue, above the size of life, has that arrangement of drapery peculiar to the Roman representations of Isis; it being so taken up as to form in front a straight fold down the figure, while the other folds radiate obliquely on both sides. The whole workmanship is finished in the manner of

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the best time of Adrian. The single folds, in particular, are of great depth, sharpness, and precision. The arms are new.

Agrippina the Elder, wife of Germanicus. The head of this statue, which is of the size of life, and of good workmanship, is evidently a portrait; but I have not the face of Agrippina sufficiently present to my recollection to be able to give an opinion of the correctness of the name assigned. The arms, with the attributes of Ceres, are new.

Lucius Antonius, the orator, brother of Marc Antony. A statue in the toga, of very careful workmanship. Near him a scrinium with rolls of manuscript. The head seems to be put on; the hands and parts of the drapery are new.

Lucius Verus. A statue the size of life, dressed in the toga; of good workmanship. The arms and feet are new.

Faustina the Younger, consort of Marcus Aurelius; a bust; the workmanship very delicate.

A male bust, said to be that of the Emperor Philippus Arabs, represents some other younger person, and is of an earlier and better period of art.

On each side of the door leading into the vestibule of the statue gallery is a copy of the Faun blowing the flute, the most celebrated of which, from the Villa Borghese, is now in the Louvre. One of them, of Greek marble, lightly clothed above with the Nebris, is of a rather more slender shape than usual, the forms extremely soft, and the workmanship very careful. The head and arms are new. The workmanship of the other is also good; but the head, arms, and legs are new. The one was purchased of Cardinal Albani, the other of Cavaceppi.

DINING-ROOM.

Lucius Verus. A colossal marble bust, found in the harbour of Nettuno, of most admirable workmanship. The hair is not so carefully divided into single locks as in most busts of this Emperor, but treated with more style. In character it differs from most of his busts. The nose is new.

A colossal bust, called Juno, seems to me, from the character, to be a very noble and beautiful head of Apollo. It is, however, placed so high as not to allow a positive decision.

Of two other busts, with draperies of coloured marble, of good workmanship, called Geta and Marcus Aurelius, I say nothing of

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the first named, but the latter seems to me to be rather an Antoninus Pius.

The great wine-cooler consists of one piece of beautiful red granite.

VESTIBULE UNDER THE PORTICO.

A statue, rather larger than life, called Jupiter, I consider, from the cast of the hair, the form and expression of the face, and the broader proportion of the figure, to be an Esculapius. The head is very noble, the workmanship very good. The antique support is formed by a palm-tree with fruit. Half the nose, the arms, with the patera and sceptre, portions of the drapery, and the lower part of the legs, are new. Purchased by the Earl of Leicester at Rome.

A colossal bust of the Bearded Bacchus, very noble in character and of good workmanship; here called, according to the old fashion, Plato.

Lysias the orator, a disciple of Socrates. A terminal statue of very good workmanship. Only the tip of the nose and the ears are new.

Two square cinerary vessels, of a late period, and ornamented with sculptures of indifferent workmanship, are remarkable on account of the representations on them. On one of them, dedicated to Calpurnius Cognitus, is the Rape of Proserpine, represented in the usual manner, only that, instead of Pluto, there is a youthful genius, probably intended as a general representation of the genius of death. On the other, dedicated to Petronius Hedychrus, are represented Romulus and Remus suckled by the wolf; and the sacred chickens eating.

IN THE GALLERY OF THE HALL.

Agrippina the Younger, mother of Nero, in travertino. The head is very noble; the design of the drapery, which she has wrapped round both hands, but which has unhappily been retouched, is beautiful and original.

The Provinces of Tuscany doing homage to Cosmo I. A carefully executed bas-relief of the cinquecento time, rather too crowded in the composition. Bought by the late Lord Leicester on his visit to Italy.

The Death of Germanicus, by NOLLEKENS. A bas-relief of very careful workmanship, but altogether capricious, and without style in the composition and lines.

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Socrates defending himself before his Judges. The composition of this bas-relief, by SIR RICHARD WESTMACOTT, is not plastic, but pictorial. In expression and character it is one of the best works of his that I have seen. It is however not thoroughly carried out in all the parts.

Besides many antique sculptures, which appeared to me of inferior importance, I pass over some copies of the antique, as well as a considerable number of plaster casts from more or less celebrated works.

To conclude with works of antique art, I may mention a mosaic, about 2½ ft. square, which the late Lord Leicester purchased at Rome, and which is placed over the chimney-piece in the library. It represents a lion tearing a panther. The composition is very bold, and in the powerful foreshortenings calls to mind the well-known mosaic of Alexander's Battle; but the drawing of the lion is indifferent, and that of the panther very feeble. With respect to the smallness of the pieces, the number and delicacy of the tints of colour, and the beauty of the border, it is however one of the most finished antique works of the kind with which I am acquainted.

Of the considerable number of pictures which are distributed among the numerous apartments, many, as at Burleigh House, are of the late Italian school; others are family portraits. I must here confine myself to the most important, in the order of the rooms which they occupy.

YELLOW DRESSING-ROOM.

ALBANO.—1. The Triumph of Galatea. The beauty of the forms and the glowing colouring render this a very pleasing picture.

PARLOUR.

CLAUDE LORRAINE.—1. A large landscape, with Apollo and Marsyas. A richly-wooded, warmly-lighted country entirely without buildings, uniting poetical feeling, depth, and fulness of colour, in a degree which is rare even with Claude. Of that fine period which combines the more accurate making out of the details with the harmony of the whole.

NICOLAS POUSSIN.—1. A storm. Sublimely poetical in the composition, but become very dark.

SALOON.

RUBENS.—Return from the Flight into Egypt. Figures the size of life. A repetition of the picture at Blenheim.

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VANDYCK.—1. The Duke d'Aremberg galloping on a brown horse, and looking towards the spectator. He is in armour; his curling hair falling on a lace collar; in his right hand he holds a truncheon. Behind is a page with the Duke's helmet; in the background cavalry. The heads, painted in a very clear, light-yellowish tone, indicate that it was executed rather before Vandyck's arrival in England. The same is shown by the landscape, which is painted with unusual care in a decidedly green tone, with a light horizon. The whole has a noble and princely effect. About 10 ft. high and 8 ft. wide. Painted for the Elector Palatine, and engraved by Eustace.

STATE-ROOM.

CLAUDE LORRAINE.—2. A misty evening landscape, warmly lighted. In the foreground Claude drawing. In his late pale general tones. Inscribed 1675 or 1676, the last figure being indistinct.

NICOLAS POUSSIN.—2. A thunderstorm: the lightning striking a tower. Full of poetry, and rather clearer than the above-mentioned picture.

VANDYCK.—2. The Duke of Richmond; whole-length, the size of life. The rather simplified forms very nobly conceived, the flesh admirably treated in a tempered golden tone. The whole very harmonious.

GUIDO RENI.—Joseph and Potiphar's Wife; whole-length figures, the size of life. The Earl of Leicester is said to have paid 1500*l.* for this picture, which, with its black shadows and greenish lights, is by no means pleasing.

A female portrait, of which the painting is clear and the conception delicate, is neither painted by Titian, nor is it the picture of his mistress, as here called, though I am not able to name the artist.

Leo X. with the two Cardinals Medici and Rossi, called a RAPHAEL, is an old, very dark copy of the celebrated original in the Pitti Palace.

LANDSCAPE-ROOM.

DOMENICHINO.—A landscape, with the Sacrifice of Isaac, in which the noble composition is united with great power and extraordinary clearness of colouring. Formerly in the Barberini Palace. Unfortunately it hangs in an unfavourable light over a door.

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CLAUDE LORRAINE.—3. A rather small landscape, with figures, of his early period, very pleasing and clear. Over the chimney-piece.

4. The view of a port. In the foreground a figure drawing—probably the painter himself—with a dog. Inscribed with the name of Claude and 1652. Of charming coolness of tone. In the green his insipid tone already begins to appear.

5. The companion, with Apollo and Admetus playing on the violin. Remarkably light and cheerful in tone. Both the pictures were formerly in the bedroom of Cardinal Albani, of whom they were purchased.

6. The Temple of the Sibyl at Tivoli, with a view of the sea. The poetical scene is floating in a mild, warm atmosphere.

7. The companion picture. The sun rising behind a cloud, the silver reflection of which appears on the sea. In the foreground a large cavern, with a view through it of the rocky coast. Of very great effect.

8. A large upright landscape, in which a tall tree and a bridge are striking objects. Numerous figures of men and animals. Of a late period; very insipid in the general tone.

9. A large landscape, with Erminia and the shepherds. Of his latest period; therefore very cold and pale.

Several of these fine landscapes, especially Nos. 6, 7, and 8, have formerly suffered injury from damp. The brown film which has thus been formed makes large parts invisible. What a thankworthy task would it be for an able restorer who could remove this film without injury to the pictures!

There are also in this room a landscape, 3, by NICOLAS POUSSIN; five by GASPAR POUSSIN—one of them, which is very large, with ruins in the middle distance, is one of his best works; a large, excellent landscape, in the style of Annibale Carracci, by FRANCESCO GRIMANI; a rocky landscape, of considerable size, by SALVATOR ROSA; two by ORIZZONTE; two by LUCATELLI; lastly, a storm at sea, and a view of Tivoli, by JOSEPH VERNET—the last extremely fine.

DRESSING-ROOM TO THE STATE BED-CHAMBER.

ANNIBALE CARRACCI.—Polyphemus seated on a rock, endeavouring, by his performance on the reed pipe, to gain the love of Galatea, who is passing on the sea with two Nereids. This little picture, admirably painted in a very harmonious tone, in fresco, on tile, about 1½ ft. square, is the more interesting, as it is

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doubtless a study for the same fresco which Annibale painted, on a large scale, in the Farnese Palace. I unhesitatingly pronounce it to be superior to that in refinement of feeling.

SNYDERS.—Large and small parrots. A careful and clear picture, here erroneously called a Rubens.

ALBANO.—2. The Virgin and Child, with St. John and Joseph; a sweet, warmly-coloured little cabinet picture.

NORTHERN STATE-CLOSET.

Cupid in a car drawn by doves, and two Genii, called Guido Reni, is, in my opinion, an extremely beautiful little picture by CARLO MARATTI, in Guido's manner. The Cupid here is the same child as the little Christ known from Garavaglia's engraving.

CARLO MARATTI.—2. Judith giving the head of Holofernes to the attendant. So much more spirited, dramatic, and powerful than most of the pictures by this master, that one would almost hesitate to ascribe it to him, had it not been described as his by Bellori.

CANALETTO.—View of the Rialto; of uncommon power and finish.

A battle-piece, called Wouvermans, is a very good picture by STOOP.

NORTHERN STATE BED-CHAMBER.

PIETRO FRANCESCO MOLA.—David Rizzio playing the violoncello; whole length, the size of life; very ably conceived and masterly in the treatment, but very much darkened.

NORTHERN STATE DRESSING-ROOM.

CLAUDE LORRAINE.—10. A small landscape, of a long narrow form, with a Riposo; a delicate little picture of his later period.

LUINI.—The Virgin caressing the Child, Joseph, and three saints; very carefully painted, in a blooming, powerful colouring; it is decidedly of the Milanese school, though the pleasing characters are not important enough for Luini. Purchased from the Roscoe collection.

PARMIGIANINO.—The Magdalen in a cavern; a very carefully-executed, but a very mannered little cabinet picture.

GIACOMO BASSANO.—Christ bearing the cross. This moderately-sized picture is still more distinguished by the true and not undignified expression of feeling than by the warmth and force of the colouring.

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MATTIA PRETI, called Il Cavaliere Calabrese.—The Adoration of the Kings; a large picture, painted for effect; the shadows very black.

The Virgin standing, holding in her left hand a book, in her right flowers, at which the Child, also standing, and looking round to her, is eagerly reaching. The background, a landscape. Ascribed to Raphael. This picture hangs in too unfavourable a light to be judged of; yet I can by no means take it for Raphael. The figures, the dark shadows, and the decided modelling, seem rather to point to GIULIO ROMANO.

The Virgin with the Child, St. Francis of Assisi, and St. Helena, from the Roscoe collection, is here erroneously ascribed to Domenico Ghirlandajo; it is not even of the Florentine school, but certainly a very good picture of the Ferrarese school, and in many parts—for instance, in the marble bas-reliefs painted on the lower edge—strongly recalls Mazzolino, but is inferior to him in warmth of colouring.

An old, and once a very good, but now ruined copy, on panel, of the "Belle Vierge," of which the best known is in the Bridgewater Gallery.

MELCHIOR HONDEKOETER.—A capital picture by this Raphael of bird-painters—a stately turkey-cock gobbling at a family of chickens.

Two rooms are filled with drawings by the old masters, framed and glazed; of which, however, I mention only those of the highest importance.

BROWN DRESSING-ROOM.

MICHAEL ANGELO.—A group of nineteen figures, from the celebrated cartoon of the Palazzo Vecchio, which he executed, in competition with Leonardo da Vinci, for a painting in the great hall at Florence. A copy of this picture, painted in chiaroscuro, 4 ft. 3 in. long and 2 ft. 6 in. high, is here properly placed beside the drawings. Though it is no doubt far inferior to the original in anatomical knowledge and thorough execution, it is, however, of inestimable value, as enabling us to form an idea of the most essential parts of that cartoon, which was one of the greatest works in the whole range of modern art—a cartoon where Michael Angelo first displayed his power and wonderful originality in youthful vigour and simplicity, and the study of which had so great an influence on Raphael, Andrea del Sarto, Fra Bartolommeo, and

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other artists of the best period. The subject, Florentine soldiers bathing, and suddenly called to arms upon an unexpected attack made by the Pisans, gave him an admirable opportunity for showing his thorough study of anatomy and foreshortening, and his grandeur and decision in the boldest and most transitory movements, which obtained him the victory over Leonardo, so superior to him in years and experience. Passavant is of opinion that this picture may be a copy of that which Bastiano di San Gallo, the Florentine painter and architect, painted from that cartoon, also in chiaroscuro, at the request of Vasari. If the latter comprised the whole cartoon, as Passavant understands the passage in Vasari, this cannot be a copy, for here we see none of the "innumerable figures on horseback beginning the combat," which, according to Vasari's expression, were also in that cartoon. From the expressions of Vasari, which are certainly rather vague, I am however inclined to believe that only that group of the men arming is to be understood;* and I coincide the more in that case with Passavant's opinion, because the picture painted by San Gallo, according to Vasari's account, was sent by the prelate Giovio to King Francis I.; whereas the picture at Holkham was obtained from the Barberini Palace. It was well engraved in 1808 by Schiavonetti. Previously, no more was known of the whole cartoon than five of the figures in the picture at Holkham, which Agostino Veneziano engraved in his well-known plate, Les Grimpeurs.

RAPHAEL.—The original cartoon, drawn in black chalk, and heightened with white, for the well-known picture of "La belle Jardinière" in the Louvre. Soaked with oil, and besides much damaged, so that it has a very unsightly appearance.

Of the other drawings in these rooms, many are by Italian masters of the period of the decline of the arts, and many are of uncertain origin.

LADY LEICESTER'S DRESSING-ROOM.

RAPHAEL.—Joseph recognised by his brethren. Here erroneously called Christ and his Disciples. An extremely spirited drawing, of the time and in the manner of the illustrations of the Bible in the Loggie.

* "Bastiano—ritrasse in un cartonetto tutta insieme l'invenzione di quel gruppo di figure, la quale niuno di tanti che vi avevano lavorato aveva mai disegnato interamente." Vasari. Vita di Bastiano, &c.

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NICOLAS POUSSIN.—The Plague; an excellent bistre drawing from the celebrated picture.

CLAUDE LORRAINE.—Three beautiful landscapes, admirably executed with pen and bistre.

Most of the other drawings, kept in portfolios, are of no great importance.

LIBRARY OF MANUSCRIPTS.

Among the pictures in this room, a portrait of the celebrated Fox is remarkably well painted.

A book of thirty-five leaves, with drawings of architecture, formerly in the possession of Carlo Maratti, is next to be considered. Eighteen contain studies after antique or later monuments, most of them drawn with the pen or red chalk in a very masterly manner; one leaf contains grotesque subjects; another a landscape; lastly, one has a pen-and-ink drawing from Michael Angelo's fresco-painting of the Brazen Serpent: these are all ascribed by Passavant to the hand of RAPHAEL, in which I agree with him.

An original manuscript, in small folio, by LEONARDO DA VINCI, is very interesting; it bears the following title:—'Libro originale della natura, peso e moto delle acque, da Lionardo da Vinci, in tempo di Lodovico il Moro, nel condur che fece le acque del Naviglio della Martesana dell' Adda a Milano.' Like Leonardo's other manuscripts, it is written from the right hand to the left, and has illustrative drawings inserted in the text. This manuscript may perhaps be the supplement to another on the same subject, which is preserved among Leonardo's manuscripts in the Ambrosian Library at Milan, under letter Q. The construction of canals, and the directing the courses of rivers, was a favourite pursuit of Leonardo, who devoted much time at Milan and at Florence to the course of the Arno, to that of the Adda, and to the canal of Martesana.

Among the manuscripts with miniatures I noticed the following:—

No. 16. An Evangeliarium, small folio, on parchment, said to be from a convent near Ratisbon: judging by the writing and the pictures, of the eleventh century. On the cover, which is of the same age, is Christ enthroned in the almond-shaped glory, giving the benediction, surrounded by the attributes of the four Evangelists, very long in the proportions, of very rude workmanship, chased in metal. The edge is adorned with fine filigree-

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work, and richly set with jewels. The pictures, besides the four Evangelists, are the Crucifixion, with the Virgin and St. John, and the sun and moon veiling themselves, contained in circles. They have in all their parts a great resemblance to the Benedictionale at Chatsworth, and are certainly of English origin. The colours of the draperies are light and broken; the draperies are fluttering; the faces little more than outlines; the proportions excessively slender. The workmanship has, however, a certain neatness; four borders are in the style of the Romanesque architecture, and are richly adorned with gold on the edges.

No. 15. Another Evangeliarium, of the same age.

Nos. 36 and 37. Two Sacramentalia, of the 12th and 13th centuries, have also richly adorned covers, and contain miniatures. Unfortunately I had not time to take any more detailed notes of them.

No. 41. A Missal, octavo, on parchment, executed for Pietro de' Medici, as is proved by his name on the first page. The parchment, the writing, and the miniatures, all rich and interesting of their kind. The little figures in the numerous vignettes and initials, full of life and spirit, strongly call to mind the style of Domenico Ghirlandajo, and point to the end of the 15th century. The lights in the draperies and landscapes are heightened with gold; the borders of the principal divisions are richly ornamented with elegant arabesques, little gold knobs, and here and there with small birds.

Nos. 658, 659. A Chronicle of the Counts of Hainault and Flanders is here too highly estimated. With respect to the pictures, they are of indifferent workmanship, from some manufactory in the Netherlands in the 15th century.

Some other MSS. with miniatures, which would have greatly interested me, especially a kind of Bible in pictures, of the time of Edward III., I to my great regret did not see, as the first notice I had of them was from a description of Holkham, the existence of which was unknown to me till the moment of my departure.

Want of time obliged me to take leave without seeing the fine gardens, pleasure-grounds, and park.

In the year 1850 I was favoured with an invitation from Sir John Boileau, a most highly cultivated and amiable man, whose acquaintance I had formed in the house of Chevalier Bunsen, to

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his seat, Ketteringham Hall, near Wymondham. From Peterborough, therefore, I next proceeded to Ely, where, by missing one train, I gained an hour and a half to visit the cathedral. This edifice is of considerable size, and both externally and internally of very picturesque effect. It was constructed at various periods: the wings of the transept belong to the close of the 10th century, the unarched nave was completed in 1174. The beautiful choir is of the early English style (Gothic) of the 13th century, and the rich and very peculiar octagon structure, built of wood, at the junction of the nave and transept, was executed in 1322-1328. What struck me particularly was the Lady Chapel, next the choir—singular to say, on the north side - both on account of the large size, and also of the perfect development of the over-decorated Gothic, although built at a period—1321-1349—when other countries only exhibit the earlier and simpler style of this architecture. I rejoiced to find that this cathedral is now being most carefully restored, extending even to the partial insertion of painted glass. The clerk held forth in praise of the zeal of the present Dean, the Rev. Mr. Peacock, whom I had seen in 1835 as Professor at Cambridge. How much I regretted that the inexorable railway did not permit of my calling upon him!

Towards evening I arrived at Ketteringham Hall, where I was most kindly welcomed by my host. The circle consisted of Lady Catherine Boileau, a lady of those simple and refined manners which bespeak the only true cultivation of mind, and a large family of amiable sons and daughters, the only visitor being that well-known connoisseur Mr. Dawson Turner, of Yarmouth, with whom I had long carried on a correspondence, and who invited me to visit him. Ketteringham Hall is a very pleasing residence, its handsome and convenient apartments being adorned with pictures and sculpture which are worthy of notice.

Of the sculpture I may mention first a marble relief found at Nismes in France, which struck me as showing an antique mirror of a new form. It represents a female figure with one foot on a vase, and holding a mirror to a woman opposite to her. The mirror consists of two circles attached together at one part, so that they could be folded together. The workmanship is moderate, but the action of the figures is very good.

A small statue in marble, which, from the figure, may be recognised as a young Hercules. Visconti pronounced this, and I

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think correctly, to be the statue of a Roman prince, represented under the form of that demigod. This work is of very good style and delicate execution, and is well preserved in the principal parts.

Two busts of Emperors, one of them a Nero.

I now proceed to the pictures.

SANO DI PIETRO.—A miracle from the legends of St. Clara. A genuine and good little picture by this mediocre Sienese master.

FRA FILIPPO LIPPI.—The story of Jupiter and Calisto; treated with great naïveté. I consider this to be a slight work of this master.

HOLBEIN.—Portrait of Anne Boleyn; bust-picture, inscribed with the monogram of the master, and "Anna Regina, 1530." The features differ somewhat from the other portraits of this Queen. It is much defaced by broad cracks in the flesh parts, and in the green ground.

FRANÇOIS CLOUET, called JANET.—Portrait of Jean d'Albret, King of Navarre and father of Henry IV. of France. Animated and careful.

LO SPAGNOLETTO.—The Adoration of the Shepherds. The Virgin is very noble for him; the Child is the least satisfactory. Upon the whole, one of his best pictures.

LANCRET.—A pretty family picture, of particularly warm tone for this painter.

DE VRIES.—A pleasing landscape.

WILLIAMS.—A landscape which is especially attractive for the effect of the warm evening light.

Nothing could exceed the active kindness with which Sir John Boileau promoted my desire to visit the principal objects of art in Norfolk, sometimes introducing me himself to the proprietors of such, far and near, and sometimes obtaining admission for me by letters of introduction.

At Intwood, in the neighbourhood of Ketteringham, the seat of Joseph Muskett, Esq., I saw one of HONDEKOETER'S largest and finest poultry-pieces, and a pleasing picture by WILLIAM VAN DE VELDE.

From various accounts I had received of the treasures contained at Narford, the seat of Andrew Fountaine, Esq., I was most eager to visit it. But the same unlucky star which had presided over some few other places I had visited in England accompanied me also here. On one occasion Mr. Fountaine had just left for

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London, so that the MSS. with miniatures were not visible at all, and the collection of majolica (Raphael-ware) only very partially; and on another, the combinations of railway and carriage were so unfavourable that I had only a very limited time to inspect a collection of chefs-d'œuvre, consisting chiefly of the Netherlandish school, intermixed with specimens of the Italian, French, and English schools, which Mrs. Fountaine, a beautiful young woman, showed me with the greatest kindness. My memoranda, which I was not able to put on paper till the next morning, are, therefore, neither so complete nor so exact as this collection, which bears witness to the great knowledge and fine taste of the possessors, so richly deserves. Unfortunately, my numerous engagements in London in 1851 prevented my making good these deficiencies by accepting an invitation from Mr. Fountaine, whose acquaintance I subsequently made.

Among the pictures of the NETHERLANDISH SCHOOL the following especially remain on my memory.

SIR ANTHONY MORE.—1. Edward VI., and Queen Elizabeth as Princess; to the knees. This picture, which is very animatedly conceived and carefully executed with yellowish flesh-tones, left the impression on my mind of being one of HOLBEIN'S works of his latest time. It is certain, also, that Sir Anthony More, who was born in 1525 or 1526, could not have painted Edward VI. from life, since the King died in 1553, and the painter's first visit to England did not occur until after that date.

2. Philip II., King of Spain, full-length, life-size. It appears to be careful and genuine, though it hangs very unfavourably.

RUBENS.—1. A stable with horses and cows; the Prodigal Son on his knees before a milkmaid, who is busy feeding some little pigs. There are also three other figures and the sow. The expression of misery in the Prodigal Son, the animation of the animals, and the spirited yet careful execution, render this picture particularly interesting. It remained for a long time in the possession of the descendants of Rubens, and was not brought to England till 1823. I saw this picture in the hands of Mr. Wilkins the architect in 1835.

2. A large fruit-piece by SNYDERS, with three figures by RUBENS, which appear to me of unequal value. The nearest, seen in profile, is very attractive for its animation and transparent colouring.

VANDYCK.—Portrait of a man; bust-picture. Very life-like, and carefully painted in the brownish tones of the master.

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TENIERS.—1. The Four Elements. Four figures. Carefully executed in a tone as clear as it is warm.

2. Three peasants in the courtyard of a peasant-house. Of singular power.

JACOB RUYSDAEL.—This great master is here represented in all his excellence.

1. A sea-piece; a ship with a brown sail particularly conspicuous. Sky, water, and effect of light, all of the most surprising truth, and of peculiar poetry.

2. A sea-coast, with clouded sky. Of the utmost delicacy both in touch and in gradation of tones.

3. A flat country with sunny fields. Of marvellous charm of nature and very careful treatment.

4. A very small picture executed with singular truth. Quite a pearl.

WILLIAM VAN DE VELDE.—1. A larger sea-piece, with several vessels. Of fine effect, and of spirited and marrowy execution.

2. A smaller sea-piece, with a vessel firing a gun, is very delicate and refined.

JAN FYT.—A large hunting-piece; of powerful and transparent colouring, and particularly broad and masterly treatment.

Of the ITALIAN SCHOOL I noticed the following:—

LODOVICO CARRACCI.—The Virgin and Child; very attractive in composition and heads, and most carefully executed in his finest, warm reddish tones. The rich and elegant frame is formed of angels, which support the picture, as was said of the miraculous picture of Loretto.

GUIDO RENI.—Venus and Cupid; whole-length figures, life-size. The goddess, almost undraped, is seated upon a couch and holding up an arrow, at which Cupid is reaching. This picture is justly called the Diamond, uniting, as it does, a singular grace of invention, beauty, and decision of forms, with that very light and transparent, but still warm tone, which is characteristic of the finest period of the master. The preservation is also excellent.

Of the FRENCH SCHOOL I was particularly struck by a small but very fine and careful picture of a mythological subject by NICOLAS POUSSIN; also by a large and admirable landscape by GASPAR POUSSIN, remarkable for clearness of colouring and completeness of detail.

Among the pictures of the ENGLISH SCHOOL I found a male

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portrait by DOBSON approaching Vandyck in beauty. Also, an excellent picture by HOGARTH, painted for one of the ancestors of Mr. Fountaine, representing several figures, to whom the portrait of that ancestor is being shown, of unusual clearness and freshness of colour, and careful execution. I also noticed a landscape by WILSON, of considerable size, fine poetic composition, transparency, and thorough completion.

A small apartment, lighted from above, and entered by a glass door, contains the collection of majolica, arranged with great taste. The centre is formed by a very fine specimen of LUCA DELLA ROBBIA, the Virgin and Child with the little St. John, an alto-rilievo in a circle, and, as usual, terra-cotta, with a glazing passed over it. Among the vessels I remarked many distinguished for shape and size, others for the spirited subjects upon them, and some for the union of all these qualities. There are also excellent specimens of Bernard de Palissy's ware, and larger vessels of the beautiful Limoges enamel, while a small cabinet displays a rich collection of them. Some large dishes appeared to me to be the work of Pierre Rexmon.

As regards the MSS. with miniatures belonging to Mr. Fountaine, I had the satisfaction of seeing one of the most valuable of them at my leisure in the hands of Mr. Farrer, the picture-dealer, to whom Mr. Fountaine had sent it. It is a prayer-book, with pictures by Don Giulio Clovio, octavo, one column, written on fine parchment in an almost Roman text. No connoisseur of the miniatures of this master can doubt that the figures and most of the initials and border decorations are by his hand. Moreover, the purer taste observable in the figures, indicative of the school of Raphael, proves that they belong to his earlier and better time, not long after he had quitted the school of Giulio Romano at Mantua, and before he had fallen into the exaggerated imitation of Michael Angelo. My opinion is also confirmed by the circumstance that this prayer-book was executed for Eleanora, or, as she was also called, Dionora Hippolita Gonzaga, daughter of the Marquis Francis III. of Mantua, and Isabella of Este, daughter of Ercole Duke of Ferrara—and wife of Francesco Maria della Rovere, Duke of Urbino. In the calendar, only the letters Kl. at the beginning of each month are elegantly decorated. The frontispiece is very rich. In an initial—a D—the Annunciation is executed with great delicacy. On the border is the Almighty in

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the act of blessing, above; and below, in a circle fantastically formed of tritons, are the arms of the Dukes of Urbino, with the motto around, alluding to Eleanora, "Diva Dio Duci Ur." The very beautiful and rich decorations executed on a dead gold ground display a peculiar mixture of Italian and Netherlandish taste. To the first belong the symmetrically-arranged cameos and pearls—to the latter the single flowers, strawberries, and birds, distributed around them. At the heading of the next page is John the Baptist, a very delicate little figure. Many other initials and border-decorations further on are by another and less refined hand. Among the miniatures by Giulio Clovio, the following are especially worthy of note. St. Jerome with a crucifix in his hand, in a D. The Crucifixion, with the Virgin and St. John at the sides. St. Augustin, St. Ambrose, St. Sebastian (of particular delicacy), a saint with a crutch, and King David. There is also a picture of the Duchess, with a death's head, looking at herself in a mirror. The decorations accompanying these pictures are tasteful in design, and of the utmost beauty and elegance of execution. An inscription at the end enlightens us also as to the writer of the book: "Manu Mathei Domini Herculani de Vulterris." This beautiful and well-preserved MS. was purchased by Sir Andrew Fountaine, for the library to which it now belongs.

From the catalogue of the library at Narford, which I saw at the same time, I perceived that it includes also the following interesting MSS. with miniatures:—

The first part of the Vulgate, written for Philip le Bel, King of France, as appears from a notice by Flameel, secretary to the Duke de Berry, in the year 1403.

A Psalter of the same period. MSS. of the time of Henry VIII. Various Breviaries of promising import.

A printed Prayer-book, with autograph signature and remarks by Henry VIII., is an historical curiosity.

From Narford I proceeded to visit the Rev. Mr. Colby, of Little Ellingham, in order to examine two portraits by REMBRANDT; one of the Rev. John Elison, minister of the English church at Amsterdam at the time of Rembrandt, and the other of his wife. Both are represented seated, full-length, life-size figures, and inscribed with the name and date 1634. Mr. Elison is dressed entirely in black, with his right hand (of admirable truth of nature) resting on the arm of the chair, with the left

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pointing to himself. Near him, on a table, are books. The lady is also in black, with a broad-brimmed hat, which throws a very transparently-treated shadow on her face; her left hand, which rests on her person, is the least successful. These pictures are distinguished from many by the master for their very simple and unpretending conception. They are also more carefully executed in the light, clear flesh-tones which were peculiar to him at this time. They came into the possession of the present owner by inheritance, and are admirably preserved.

A visit that we paid on the same occasion to the church at Attleborough was exceedingly interesting to me. It contains, namely, the remains of a painted screen which, according to a custom prevalent in Norfolk, and perhaps in all England, originally decorated the partition dividing the presbytery from the church—the same place which is occupied by the Iconostasis in Russian churches. It is now placed on the inner side of the west wall of the church, where the chief entrance is, and occupies the whole breadth of it. Woodwork of rich Gothic architecture of a late period divides the screen into a series of compartments, each of which originally contained a full-length figure of a saint, sometimes accompanied by angels, with an elegant canopy. Only six of these are preserved, and these are in a very ruined condition. The most distinguishable are John the Baptist and St. Bartholomew. The heads show partly that ideal form which had obtained about 1350, and partly the realistic aim at a more decided individuality. The angels belong to the first style—the saints to the last. The garments are richly decorated, the grounds coloured, with patterns. Judging from the whole style of art, and from the character of the writing beneath, I am inclined to fix the date at about 1440. From Sir John Boileau I understood that tradition assigned this and other similarly-painted screens in Norfolk to one PETER FLEMING. If this name be indicative of an English artist who may have acquired his art in Flanders, it at all events shows the influence of the Netherlands, which, as already remarked, are particularly accessible from Norfolk.

On the following day I paid a visit to Wolverton, the seat of the Earl of Orford. This nobleman, who has considerably enriched the collection with fine specimens of rare masters of the Italian school of the 15th and 16th centuries, and with an admirable picture of the old German school, was absent from Wolverton, but a

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few lines from Sir John Boileau propitiated the housekeeper, who allowed me the undisturbed view of the pictures, which I describe in the order in which I saw them.

JACOB RUYSDAEL.—A sea-piece: a raging storm, with a sunbeam upon the waves. Highly poetical, and of astonishing effect.

JACOPO AMICONI.—A series of portraits of a royal court. Presented to the Walpole family.

SASSOFERRATO.—The Marriage of St. Catherine, with an angel. A particularly fine work of the master, of warm and transparent colour.

FILIPPINO LIPPI.—A saint in red dress. A figure with a fine head and noble action.

BERGHEM.—A rocky landscape, with a procession of shepherds and animals. In his late cool and heavy manner. Inscribed.

JAN DAVID DE HEEM.—A breakfast-table, with fruits. In point of taste of arrangement, truth of detail, warm, sunny lighting, and masterly treatment, this belongs to the choice works of this great painter. Inscribed, and dated 1651.

LO SPAGNA.—An altar-picture; of semicircular form above: the Virgin enthroned, surrounded by angels; below, two angels with musical instruments, one of them looking up, especially fine. This picture, which is noble in feeling and graceful in motive, is the most important I have yet met with in England by this rare master, who has so much affinity with the earlier pictures of Raphael.

Near this are some good pictures by LINGELBACH, MIEL, and POELEMBURG.

JAN BAPTISTA WEENIX.—A dead hare appears to be excellent; but, being placed over a door, it was not possible to form any opinion as to the execution of the details.

GIACOMO BASSANO.—The Prodigal Son. A careful picture, in his deep golden tone.

ANDREA VERROCCHIO.—The Virgin and Child, the Baptist and an angel. A beautiful picture of his earlier time. The head of the Virgin expresses a noble melancholy. The treatment is delicate, but the modelling less powerful than in his later pictures.

Portrait of Louis XV.; whole-length figure. Presented by that monarch to the then Earl of Orford. It most resembles the work of HYACINTH RIGAUD.

RUBENS.—The landscape, from the Balbi Palace in Genoa,

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called the Rainbow. The painter here gives us a view of one of the wide and fertile plains of his native land. Groups of trees, hedges, and high roads intersect the productive meadows, while the rainbow in the sky, and the fresh green, show that a refreshing shower has just passed. A peasant and two peasant women are returning from harvest, while others are still at labour. In the foreground are some cows in standing water, to which a number of ducks are hastening. The keeping of this picture, which is of marvellous power and clearness of colouring, is admirable, and the execution of all the numerous details spirited and careful. This picture is equally admirable as the companion to it in the National Gallery; and I can quite imagine how Lord Orford was induced to give the sum of 2600*l.* for it in 1823. 4 ft. 6½ in. high, 7 ft. 9 in. wide. Wood.

MURILLO.—Christ falling beneath the weight of his Cross; the Virgin, seen in profile, gazing upon him. Only these two figures, life-size. This picture proves that, in the sphere of feeling, art can attain even by means of realistic forms the highest excellence. In the head of the Virgin, namely, sorrow of the intensest and most noble and most resigned character is expressed; while the pale but delicate and transparent colouring is in the finest harmony with the subject.

VELASQUEZ.—Portrait of a Duchess of Ossuna: a beautiful woman, and well painted, though in a manner differing from the pictures I know by him.

MATHÆUS GRUNEWALD.—An altar-piece with wings. In the centre the Virgin and Child enthroned on the half-moon between St. Catherine and St. Barbara; on the inner sides of the wings St. George and St. Nicholas; on the outer, three other saints. This is the only picture by this great and rare German master that I know in England. It displays in full measure that nobleness and grandeur of heads and figures, good style of drapery, and powerful and clear colouring which are proper to him. The moon, which is painted with black outlines on silver, is here represented by a face. No master's name is given to the picture here.

ANDREA SABBATINI, called ANDREA DA SALERNO.—1 and 2. The two altar-pieces by this scholar of Raphael, who is seldom seen but in the kingdom of Naples, are the only specimens I have seen of him in England. The one represents a strange subject —the Adoring of the Cross, which is erected in the centre, and em-

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braced by the kneeling Magdalen; at the sides are the Virgin and St. Stephen, St. John the Baptist and St. Lawrence. This is a work of his earlier and best time, while he was still under the influence of the school of Raphael. The heads are fine, and, excepting the Magdalen, who is of too worldly a character, of dignified expression, the forms and motives elevated, the colouring light and harmonious, the execution careful. The other picture contains the Virgin enthroned with the Child, adored by four saints. Besides this, there are various small subjects on the lower border, where they seldom occur, and, further, a Predella containing several pictures. It is inscribed "Andreas Sabbatini, MDXXII.," and proves that in comparison with his earlier works he had already at this time somewhat degenerated. The details are less exact, the treatment of an almost decorative breadth, while the colouring is of that great warmth which is characteristic of his later time.

PHILIP DE KONINCK.—A large landscape, with an extended view over a flat country. Of great truth and power, and uncommon effect.

A very good portrait of Oliver Cromwell in his earlier years, by a painter unknown to me.

TADDEO DI BARTOLO.—The Virgin and Child. An excellent picture, especially in the expression of melancholy in the head of the Virgin. I am not aware to what master the picture is here attributed.

JACOPO DA EMPOLI.—A female portrait, in which he has successfully imitated the noble conception of Sebastian del Piombo.

Two small portraits of King Henry VIII. and Edward VI.; of pale colouring, but of animated conception and careful execution.

A picture by OPIE here is favourably distinguished for great power and transparency of colour, and unusually careful execution.

Three initials cut out of a MS. contain beautiful miniatures of the Umbrian school, which have an affinity to Pinturicchio.

Besides these, there are several good pictures by second-rate masters, and a considerable number of portraits; many of the Walpole family very excellent.

On my return to Ketteringham I had the intention of paying a visit to Blickling, the seat of the Dowager Lady Suffield, the library of which contains MSS. with valuable miniatures. But the slowness of my "fly," and an erroneous statement of the

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distance to Wolverton, which lies twenty-two instead of eighteen miles from Ketteringham, frustrated this plan. I the more regretted this disappointment as the very sight of the old mansion, which I saw from the road, seemed to invite the traveller.

The next day I was obliged to quit the hospitable mansion of Sir John Boileau and his interesting family, and to turn my face towards Norwich. The grandeur of this ancient capital city of Norfolk is well seen from the old castle, which lies on a hill surrounded by it. Thence I hastened to the cathedral, which in point of beauty and richness of architecture is one of the most important edifices in the late Norman style which England possesses. The character of the exterior, with its surrounding buildings, is picturesque in the extreme, and the interior offers a fine perspective effect: a door leads into the cloisters, which are in the Gothic style, and belong to the finest I know. The keystones of the groined arches are throughout adorned with reliefs of very careful and well-arranged subjects.

In the vestry-room is a picture of great significance in the history of English painting, which formerly probably adorned the altar of the Jesus Chapel. It contains, in five compartments, the Scourging, the Bearing the Cross, the Crucifixion, the Resurrection, and the Ascension; and, judging from the forms of art, may have been executed between 1380 and 1400. Here that idealistic tendency so often mentioned is still throughout adhered to; the well-arranged drapery is of great softness, the colouring powerful, and in many of the heads of great warmth; finally, the treatment in size-colours broad and in full body. Both the figures and the raised elegant patterns of the gold ground entirely resemble the indubitable English miniatures of the same period, so that there is no question in my mind as to the English origin of this picture. Excepting the Bearing of the Cross, of which much has fallen off, the preservation may be called good, and a glass over it prevents any further mischief. My attention was drawn to this picture by Mr. Dawson Turner, at whose hospitable house in Yarmouth I arrived the same evening, and where I admired the unresting activity and discrimination with which this already aged gentleman has collected materials for the history and antiquities of Norfolk, which amount to more than sixty volumes. The numerous drawings and etchings with which this work is illustrated proceed from the hands of the late Mrs. Dawson Turner and her daughters,

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displaying great talents and unwearied industry. With two of these ladies—Miss Turner and Mrs. Gunn—I had the pleasure to become acquainted at that time. I was also glad to renew an ancient acquaintance with Mrs. Phillips, widow of Mr. Phillips, the late portrait-painter. Mr. Dawson Turner's interesting collection of pictures has since been sold at Christie's rooms.

Whilst in Yarmouth, which, with its trees and canals, has quite the appearance of a Dutch town, I visited Mr. Sherrington, at whose house I saw various pictures by the well-known OLD CROME, the landscape-painter, a native of Norfolk. The truth, originality, and variety of his conception, the fine character of his trees, the great power of his generally warm colouring, and a careful execution give him a very honourable position among English landscape-painters. Among the nine landscapes by him here, I was most struck by the following:—1. An avenue of trees foreshortened, with noonday shadows, a man and dog in the foreground; 2. A dark wood, with warm evening light, countrymen and a dog in the foreground; 3. A large landscape with a cottage, in the taste of Gainsborough; and 4. Another landscape with large willow-trees, with the cool, silvery tones delicately carried out.

The afternoon of the following day I drove with two friends of Mr. Turner's to Burgh Castle, the neighbouring Roman camp, the ancient Camolodunum. This is of very considerable size, and oblong form, one of the long sides of which may have overlooked the sea. This side alone is unfortified, doubtless because the Roman vessels had the full command of the sea, but the parallel side above is fortified with a wall of very great thickness and considerable height, with two large towers projecting in semicircles. In the centre of this wall is still the opening for the Porta de Cumana. The walls on the shorter sides, each with a similar though smaller tower, are of less strength. Walls and towers are built within and without of quarry-stone, with layers of Roman bricks, and filled in the centre with rubble. The external surface is however encrusted with an "opus reticulatum" of the flint-stones of Norfolk, which by their great hardness are peculiarly adapted for this purpose. In the immediate use to which the Romans converted these native materials, the practical sense which distinguished the civilized invaders is conspicuous. Also the cement which they compounded here is of such hardness that a fallen tower of picturesque appearance has remained in one enor-

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mous unbroken mass. As this magnificent Roman relic ran every risk of gradual demolition, my friend Sir John Boileau has purchased the ground on which it stands, in order to preserve it, by which he has entitled himself to the gratitude of all lovers of Roman antiquities.

Numerous as were the objects of art which I saw in this county, there are yet four seats besides Blickling, containing pictures, which I was obliged to leave unvisited :—

Melton Constable, seat of Lord Hastings, with VANDYCK portraits.

Houghton Hall, near Fakenham, seat of the Marquis of Cholmondeley.

Raynham Hall, seat of Lord Charles Townshend, containing SALVATOR ROSA'S celebrated Belisarius, and a fine village festival by TENIERS; and

Langley Park, seat of Sir Thomas Beauchamp Proctor, Bart., with a collection of pictures.

On leaving Norfolk by the railway, a county now endeared to me by the kindness of many amiable and accomplished friends, I proceeded to Ipswich, capital of the neighbouring county of Suffolk, where I visited Orwell Park, about five miles off, the seat of Mr. Tomline. The exterior of the house is of no decided character, but it contains fine apartments, while the well-kept gardens, in which I was particularly struck by an evergreen oak of the greatest age and beauty, command fine marine views animated with large vessels. In the entrance hall are the busts of Lord Bacon and Sir Walter Scott; in one of the rooms those of Pitt, Fox, the Duke of Wellington, and Lord Byron, all of marble. A very pretty statue of Ruth, by RINALDI, also struck me. Mr. Tomline, who had received me with the greatest kindness in his London house, where he had allowed me the undisturbed inspection of two of the chief pictures of his collection, now completed my obligations to him by sending me a note for his steward, which not only admitted me to all the pictures, and to the view of the gardens, but even procured me an excellent lunch, the refreshment of which was exceedingly welcome. Mr. Tomline, who, like the Marquis of Hertford and Mr. Holford, collects with an almost royal liberality, has taken the motto "Few, but good," for his guide. The number of pictures which form the collection, consisting of the Italian, Spanish, Netherlandish, and German schools,

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is therefore not large, but each master is almost invariably represented by the choicest works.

I commence my remarks by describing the two pictures I saw first in London, as I understood from the proprietor that they were to be sent here also.

MURILLO.—1. Christ healing the lame man at the pool of Bethesda; whole-length figures, life-size. One of the well-known series of pictures which Murillo executed for the church of the Caridad at Seville; purchased from Marshal Soult for 6000 guineas. The Saviour, who is not ideal in form, but of very dignified expression, is listening to the lame man, who lies on the right at the corner of the picture. Three of the Apostles are also gazing at the lame man; the St. John is very remarkable for his noble, genuine Spanish physiognomy of powerful complexion, with which his mantle, of a deep full red, admirably harmonises. A full powerful colouring also prevails in the other broadly-treated draperies, which gives a serious character to the whole. The proportions of the figures are noble, hands and feet admirably drawn, and in fine action. The aërial perspective of the background, with the pool, and the sick around it, is of great delicacy. At the same time every part of the picture, even the most subordinate, is carried out with an equal, true, and masterly treatment. All things considered, I look upon this as the finest Murillo in England.

ANNIBALE CARRACCI.—Christ and the Magdalen in the garden, with some of the apostles. One of the four well-known pictures by the Carracci in the Giustiniani Gallery, two of which I had already seen in Mr. Holford's possession, while the fourth is in the Museum at Berlin. The composition is well balanced, the heads unusually noble, the drawing very correct, and the execution solid throughout.

The pictures now at Orwell Park I take in the order in which they are arranged in the house.

ADRIAN VAN OSTADE.—A party of peasants; dancing going on: a rich composition, executed in the reddish flesh-tones of his later pictures. Inscribed and dated 1675.

TITIAN.—1. The Emperor Charles V.; bust-picture, in armour. Judging from the age of the Emperor, from the very spirited and animated conception, and from the light and transparent golden tone, this magnificent portrait is probably one of the earliest painted by Titian of this monarch.

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GIOVANNI PEDRINI.—The repentant Magdalen pointing to a death's head. One of the best works I know of the master. The head is more noble in form and expression than usual; the treatment very careful. I know not to whom this picture is attributed here.

ARTUS VAN DER NEER.—A landscape by moonlight: rich and delicate, and of an unusually cool tone in the foreground.

ALBERT CUYP.—1. A view of Dort in morning light; the river Maas enlivened with several vessels, one producing a light, the other a dark mass. On the left a manned boat. Of a clearness in effect of light, and a delicacy of aërial perspective, such as are only found in his best pictures.

TITIAN.—2. A male portrait, erroneously entitled Francis I. of France. A spirited picture, executed in the same light golden tones as his Charles V.

PHILIP WOUVERMANS.—A landscape with hunting-dogs being fed. Delicate in keeping, and very elegant in execution; in his second manner.

CARLO DOLCE.—The Magdalen contemplating a death's head. A picture remarkable for pleasing forms, beauty of expression, and transparency and power of warm colouring.

ALBERT CUYP.—2. Five cows near some water. Of singular power of tone, and very careful completion, though somewhat sunk. Inscribed.

JAN STEEN.—A cheerful party of seven persons, with a girl with a wreath on her head, apparently the chief person. Full of humour, powerful and transparent in colour, and of spirited treatment.

TENIERS.—The courtyard of a house with peasants making merry. A picture of the first class, with numerous well-arranged figures; of happy motives, and carefully executed in his most tender and transparent gold tone. Inscribed.

VANDYCK.—His own portrait. Like the well-known youthful portrait of himself in the Louvre.

MURILLO.—2. St. Augustin in ecstacy, adoring a burning heart, the symbol of Christ, appearing to him in the air. On the ground are his writings, three books, and the episcopal staff. The intense longing for his Lord expressed in the fine features and beautiful eyes, and the speaking gestures of the admirable hands, render the following inscription almost superfluous—"Inquietum est cor meum, donec perveniat ad te." As respects pictures of single

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figures, this is the finest I know of the master; for the grandly expressed moral intention is here combined with unusual decision of forms, with a light and transparent golden colouring in the flesh-tones, with a fine arrangement of the harmoniously and powerfully coloured drapery, which is lined with a beautiful cherry brown, and, finally, with a solid and sustained execution in a rich body. The general dark tint of the background, with only a curtain, sets off the striking effect of the figure. I had already seen and admired this chef-d'œuvre in the collection of Marshal Soult at Paris.

WILLIAM VAN DE VELDE.—A storm at sea: all the skill of the master is seen in this large picture. The wide extent of the agitated element is given with incomparable truth, though seen only by the subdued light of a clouded sunbeam, while the whole is painted in the finest chiaroscuro, and even the deepest shadow is transparent. The monotony of such a scene has been relieved with the most delicate artistic feeling by the white sail of a boat, which serves as an eye to the picture. This is the finest storm-piece I have ever seen by the master. Inscribed and dated 1677.

BERGHEM.—A very large landscape, with lofty, misty mountains in the background and a waterfall; in the foreground picturesque groups of herdsmen and cattle. A very rich, warm, and careful picture of his later time.

MURILLO.—3. St. Joseph with his flowering wand walking with the infant Christ. This is one of those pictures in which the master indulges in that realistic mode of conception which borders on genre. Both the figures are evidently portraits—the infant Christ, a beautiful Spanish child with intense, large eyes, has a peculiar charm. He is carrying a saw on his left arm, and a basket of other carpenter's tools on the right. The action of walking is most truthfully expressed in both in every part, especially in the drapery; the feet are admirably drawn. The yellow local tones of the flesh are opposed to dark shadows. The impasto is admirable. Full-length figures, life-size.

SALVATOR ROSA.—A wild rocky country, with a beauty of lines unusual in him, and showing the favourable influence of Gaspar Poussin. To this influence may be also attributed a temple which crowns a rock; two figures are in the foreground. The execution is solid, and with more details than usual. This picture is of moderate size.

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GAINSBOROUGH.—Lady Chatham, mother of the youthful minister, in white satin; to the knees. Animatedly conceived; the hands delicate, especially the extended right, and carefully painted in a good impasto.

FRANS SNYDERS.—His own portrait with wife and child. Too heavy in tone and not light and spirited enough in treatment. In my opinion a very good and careful picture by ERASMUS QUELLINUS, his fellow-pupil with Rubens.

PANNINI.—Two pictures of old Roman buildings—the Colosseum and the Pyramid of Cestius—belong, in point of admirable keeping, delicate tone, and careful execution, to his best works.

STANFIELD.—A calm, transparent sea in morning light, with a coast animated by boats: of excellent keeping, true in the forms, transparent in colour, and carefully completed.

An extremely beautiful and apparently contemporary repetition of the finest existing female portrait by RAPHAEL in the Tribune at Florence, erroneously called the Fornarina. As it has a glass over it, I was not able to judge of the delicacies of execution.

The head of Julius Cæsar in profile, in an oval form, in a red dress, decided in the forms, and of masterly painting in a warm tone, is very like TITIAN.

ANDREA DEL SARTO.—Portrait of Michael Angelo. The careful finish and sfumato of this picture bespeak much, but it is hung too high and in too dark a place for me to examine it.

HOLBEIN.—1. Portrait of a woman with folded hands, in black cap and dress, the sleeves with a yellow pattern. A bust picture, one-third life-size. Of most masterly execution, in his brownish flesh-tones.

2. A small picture in a circle, dated 1527; of the most rare animation, power of colouring, and precision of execution.

SIR ANTHONY MORE.—Portrait of a man with gloves. Delicate in feeling, and executed in a pale but transparent tone. In my opinion, here erroneously attributed to Holbein.

LUDOLPH BACKHUYSEN.—A storm, with two large ships and some boats. In the foreground coast and fishermen. An admirable and large picture of his best time, and of very harmonious effect.

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LETTER XXXIII.

Cambridge: King's College Chapel — Trinity College Chapel — Pictures in Fitzwilliam Museum — Mesman Collection — University Library — MSS. with miniatures.—Althorp, seat of Lord Spencer: Collection of pictures.—Broughton Hall, seat of Duke of Buccleuch: Pictures, cartoons, and tapestries. — Glendon Hall. — Collections in Northamptonshire.— Woburn Abbey, seat of Duke of Bedford: Collection of pictures — Portraits of painters by themselves — Gallery of antiquities — Sculpture — Hothouses — Pleasure-grounds.— Luton House, seat of Marquis of Bute: Collection of pictures.—Architecture in England.

CAMBRIDGE.

ALTHOUGH Cambridge can by no means be compared with its sister university in the grandeur and unity of the romantic character of the middle ages, it has an uncommonly cheerful and pleasing appearance. In unison with this, the spirit of learning is said to be more liberal and active here than in Oxford. My only visit to this university was in 1835. The most stately edifices are King's College and Trinity College, admirably built in the 15th and 16th centuries, in the Gothic style of the age, which, with their various towers, buildings, embattled walls, and very large courts, occupy a considerable site. King's College has also very fine gardens. At Trinity College I called on two professors, with whom I had already become acquainted in London—Professor Peacock, an eminent mathematician, and Professor Whewell, one of the most able and generally accomplished of the learned men of England at this day. I was received by both in the most obliging manner. Professor Whewell is thoroughly conversant with the architecture of the middle ages, and gave me interesting information respecting it. He presented me with his ingenious observations on ancient churches in Germany, enlarged by observations on the churches in Normandy and Picardy. I observed to him that England appeared to me to have entirely the advantage of the Continent, especially with respect to Gothic edifices of the 15th and the first half of the 16th century, since their forms did not manifest, as on the Continent, a complete and tasteless decline, but rather a new, rich, and pleasing improvement of that style.

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The best proof of this is the celebrated chapel of King's College, Cambridge, itself, the building of which was begun in 1441, and continued with interruptions till 1530, and which, in my opinion, is the most perfect and tasteful production of this late flourishing period of Gothic architecture. The symmetry of the main proportions of this edifice, 316 ft. long, 84 ft. wide, and 90 ft. high, is admirable. On the two long sides of the very long parallelogram which forms the chapel, are ten wide and lofty windows, between which are buttresses. The two narrow ends have each a very wide and lofty window. The four corners are decidedly outlined by small towers. If the exterior makes a very satisfactory impression, the effect of the interior is highly surprising and agreeable. The whole forms a single nave, without aisles, 80 ft. high, the roof of which, in groined arches, is very rich and elegant, but by no means overladen. It inspires in an extraordinary degree the idea of sublimity, and yet at the same time of lightness and cheerfulness. The spaces between the pillars which support the roof form small chapels. The Crucifixion, a large painting on glass, which fills one of the end windows, is said to be from a design by HOLBEIN. The execution, however, is so rude that there is no trace of his feeling. From the roof of the chapel there is a fine view of the town and neighbourhood. At the same time it is interesting to look at the groining from above. The blocks of sandstone are so well fitted and joined that the whole appears to be cast in one mass. Altogether, the workmanship of this building is remarkably sharp and accurate.

Trinity College Chapel is distinguished by some monuments, especially by a statue of Newton, who studied in this college. It was executed in marble, in 1755, by ROUBILLAC, and is certainly one of his best works. He stands looking upwards, with a prism in his hand. The head is dignified, characteristic, and spirited; but the cast and treatment of the drapery quite in the manner of that age, realistic, and without style. A monument by FLAXMAN is distinguished by the grace of the lines of three female figures. The proportions are, however, almost too slender, and the arrangement something capricious. Lastly, a monument by SIR RICHARD WESTMACOTT is a true example how a relief should not be treated. A figure appears in the front of it, in the upper part in very high relief, and the under part in very low relief; so that it looks as if the latter had been beaten flat.

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The little church of St. Sepulchre, built in the earlier Roman style, is remarkable only for its great antiquity. It is circular, and is supposed to be the oldest of that form in England. Within, a gallery is supported by eight short black pillars with the well-known clumsy capitals. A second story, in the Gothic style, was added at a later period. The workmanship in the old parts is indifferent, the blocks of stone small, and united with much mortar; the sculpture on some corbels very rude.*

I saw with pleasure two paintings on glass in the church of Corpus Christi College. They are admirable specimens of the perfection, in the execution of historical compositions, which this art had attained in the Netherlands in the 16th century. Having been brought to Norwich by a Dutch dealer, they were purchased for this church.

I was particularly anxious to see the treasures of art and literature bequeathed by Viscount Fitzwilliam to the University of Cambridge in 1816. They consist of a collection of 144 paintings, 520 large folio volumes of engravings splendidly bound in morocco, a number of drawings and sculptures, a collection of music, inferior only to that in the possession of the Queen, and, lastly, of a choice library of 7000 volumes, and about 150 missals and prayer-books adorned with miniatures. His Lordship also left the sum of 100,000*l*., in order with the revenue from it to build an edifice worthy to receive them. This is another splendid instance of the munificent spirit showed by the English towards public institutions.

All the treasures of the "Fitzwilliam Museum" are at present crowded together in two moderate-sized apartments.

Of the pictures, the following appeared to me to be the most worthy of notice.

ITALIAN SCHOOL.

GIORGIONE.—The Adoration of the Shepherds. From the Orleans Gallery. Noble in the characters; the Child especially very beautiful; the colouring full and glowing. It resembles in all respects the picture of Jacob and Rachel in the Dresden Gallery.

TITIAN.—The original of the picture called Titian's Venus, in the Dresden Gallery: here called the Princess of Eboli and Philip

* See prints in the first and third volumes of Britton's Architectural Antiquities of Great Britain.

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II.; but in my opinion without sufficient reason, as the man playing the guitar does not at all resemble the well-known portraits of that king. The female figure unites with great clearness that warm, full, golden tone which is so characteristic of Titian; whereas in the picture at Dresden, though otherwise of great merit, a cold reddish local tone prevails, which is very unlike his usual colouring, and which gives the whole rather a dull appearance. Unfortunately, the heads of the female and of the Cupid in the Fitzwilliam picture are much disfigured by re-paintings. From the Orleans Gallery.

PALMA VECCHIO.—Venus and Cupid; from the Orleans Gallery. A poetical picture, in which the painter evidently took the head of Venus, which is unhappily rather injured, from the same model who sat for the centre female in the well-known picture, supposed to be of his three daughters, at Dresden. The flesh is treated in his peculiar golden local tone.

PAUL VERONESE.—Mercury, with a touch of the caduceus, transforming Aglauros to stone for attempting to prevent his access to her sister Herse. This picture, inscribed with his name—a very unusual circumstance—is very carefully painted in the delicate silvery tone in which he is unrivalled. From the Orleans Gallery.

AGOSTINO CARRACCI.—Christ with an angel appearing to the Virgin. There is a feebleness in the character of the heads; and the tone betrays the imitation of Correggio. From the Orleans Gallery, where it was ascribed, in my opinion justly, to AGOSTINO CARRACCI. It is here called Lodovico Carracci.

ANNIBALE CARRACCI.—St. Roch with the angel. A remarkably powerful, careful, and beautiful picture. From the Orleans Gallery.

BENEDETTO CASTIGLIONE.—Abraham journeying to the land of Canaan. This subject has afforded ample opportunity for the painter's predilection for cattle. Of uncommon clearness of tone and careful execution; altogether an excellent work.

GASPAR POUSSIN.—A small but very choice picture, of great poetry of composition, and freshness and clearness of colouring.

A Holy Family, called LEONARDO DA VINCI, is an old and very carefully-executed copy, on a reduced scale, of the picture of that master, known by Forster's masterly engraving, under the name of "La Vierge au Bas-relief."

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FLEMISH AND DUTCH SCHOOLS.

REMBRANDT.—The portrait of an officer in a steel cuirass, with a velvet cap and feathers on his head, a heavy gold chain round his neck, his left hand resting on his hip, his right on the hilt of his sword. Inscribed with name and date 1635. A picture of the greatest energy, combining excellent modelling in the details with astonishing warmth in the general tone.

CASPAR DE CRAYER.—His own portrait. A picture of a noble and refined feeling for nature, and carefully finished in a subdued warm tone.

CORNELIUS DE VOS.—Portrait of a man in a white collar; displaying in every respect the truthfulness peculiar to this admirable portrait-painter, as well as great clearness of tone.

GERARD DOW.—1. An old schoolmaster and four scholars; the master holds a rod in his left hand, teaching a boy to read; another with a book is opposite him. To the knees; by candle-light. Of the same period as the celebrated Evening-school at Amsterdam, only less glowing in tone. The expression of the old man is incomparably true; the whole a scene of admirable humour, and, with all the finish, not laboured.

2. The portrait of a young man holding a picture. Here called a Rembrandt; but, as I am convinced, an excellent picture of the early period of Gerard Dow, and therefore still in the manner of his master.

METZU.—A gentleman paying his addresses to a lady. This beautiful little picture is here ascribed to Franz Mieris the elder, but in my opinion is of the earlier time of Metzu, when he painted in this golden tone.

EGLON VAN DER NEER.—A page presenting a golden vessel to a lady dressed in white satin with a blue jacket. A crown and sceptre on a table. Here called Van der Werff.

PHILIP WOUVERMANS.—1. A stable. A rich picture of the second period of the master, distinguished for variety of motives and power of colouring. About 1 ft. high and 1 ft. 6 in. wide.

2. A landscape, in which a horseman is watering his horse at a river overhung with trees. Very delicately executed in his cool silvery tone. About 1 ft. 3 in. high, 1 ft. 6 in. wide.

ROLAND SAVARY.—A wood, with a lady and gentleman on horseback, with country-people offering game. A very choice picture by this spirited landscape and animal painter; of his early period.

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JAN BOTH.—The Tiber winding through a mountainous, richly-wooded country; Mount Soracte in the distance; a waterfall rushing between rocks; a road enlivened by travellers and many kinds of cattle, the latter by the hand of ANDREAS BOTH. In elevation of composition, impasto, colouring, and lighting, a first-rate picture of this master. About 4 ft. 8 in. high, 5 ft. 10 in. wide.

SIMON DE VLIEGER.—1. A slightly agitated sea, near a port, of considerable size; and a smaller picture, 2, a calm sea, of striking effect of light: two choice works by this excellent marine painter.

Besides these, two pictures by SNYDERS, a hare by WEENIX, four pictures by POELEMBURG, two landscapes by SWANEVELDT (here called Claude), are very worthy of notice. There are many other pleasing pieces.

Of the GERMAN SCHOOL I must not omit to mention a portrait of William Fitzwilliam, Earl of Southampton, whole-length, the size of life, ascribed to HOLBEIN. It is a dry and tame performance, in which that great master had no share. Cupid and Psyche, by ADAM ELZHEIMER, on the contrary, is, on account of the unusual size of the figures and remarkable force of the colouring, a very important picture by that rare and pleasing master.

There is nothing of great significance among the drawings, which are framed and glazed, and hung up in the rooms.

Of the missals and prayer-books with miniatures I saw about thirty, which the keeper showed me as the most important, but found only ordinary performances, mostly of Flemish origin, of the 15th century. The most interesting was one with Dutch text, of the second half of the 14th century, the pictures, otherwise not very carefully executed, agreeing in every respect with the pictures of Meister Wilhelm of Cologne: thus proving that a similar style of art was practised in Holland at the same time.

Of the sculptures, only one of antique origin deserves mention. It is a figure ill-formed and clumsy, in a crouching position, with the hands on the knees, and on the back the skin of a panther, the feet of which hang down over the shoulders. The mask-like face, something resembling Silenus, with much-raised eyebrows, has whiskers, mustachios, and a short beard, mostly expressed in regular curved lines. The whole indicates a peculiar representation of some Bacchanalian being. The nose, lower lip, left hand and knee, and half the right knee, are new; the hair retouched.

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The workmanship of the portions that are preserved is good, though coarse.

By the invitation of Professor Whewell I dined, at four o'clock, with him, the Master of Trinity, and some other Professors, in the spacious hall. Every one was at liberty to choose from a bill of fare. The dinner was very well dressed. I was sorry that, being vacation time, the large tables for the students were empty. There must certainly be something very agreeable in this mode of living together. It indeed calls to mind the manners of the convent, from which it was first derived. Even now a Professor, when he marries, is excluded from this life.

On the following morning I visited a collection of paintings bequeathed by a Mr. Mesman to the University in 1834. Though excelling the Fitzwilliam Museum in the number of pictures, of which there are 246, it is far below it in value, for, with few exceptions, it contains only pictures of little importance by second-rate masters. Besides a Venus by ADAM ELZHEIMER, most exquisitely finished, and of extraordinary fulness and depth of tone, which was engraved by W. Hollar, when in the collection of the celebrated Earl of Arundel, I can mention only two admirable cattle-pieces by KLOMP, the pupil of Paul Potter (Nos. 17 and 25).

Professor Peacock, who took me to see this collection, showed me also some antique sculptures, kept in a separate room; the most interesting of which is a marble sarcophagus, found, in the year 1834, in the island of Candia, and very lately presented by Sir Pulteney Malcolm. The principal side, which represents the Conquest of Bacchus over India, is distinguished by original and rarely occurring ideas. The god, leaning on Ampelus, is here standing in a car, drawn by two Centaurs. Next follows a satyr playing on the cymbals; then Silenus, supported by a Faun and a Bacchante, who, turning towards Bacchus, calls to him. Of the Hercules accompanying this, only the lower half remains. He is preceded by an elephant, on which four Bacchanalian figures are sitting at their ease, one blowing an instrument, and the three others with drinking vessels; at the head is a Faun with a full wine-skin, and before him a panther. Above is a narrow relief, with Fauns and Bacchantes carousing. At the ends are the infant Bacchus, rocked in a basket by an old and a young Faun, and a drunken Satyr dragged along by two Cupids. The coarse characters, the excessive prominence of the forms, and the partially rude work-

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manship, show it to be of the last half of the 2nd century of the Christian era, and prove that, at that time, sculpture was practised in Greece just in the same manner as at Rome.

In the hall of the University Library, to which we now proceeded, I noticed, among other fragments of antique sculpture, the colossal figure of a Ceres, the workmanship and the style of which bear a resemblance to the statues of the Parthenon. It came from Eleusis, and was presented, with some of the other marbles, in 1802, by Dr. E. Clarke and Mr. J. M. Cripps.

In the library Professor Peacock introduced me to Mr. Hartshorne, the librarian, still a young man, who had formerly lived some time in Berlin, and who, in the most obliging manner, showed me the curiosities of the library, containing above 100,000 volumes. In the year 1829 he published a book on the rare works in the libraries of Cambridge.

Among the 2000 MSS. an extremely well-written and preserved MS. of the four Gospels, in Greek and Latin, is particularly interesting. It was presented to the library in 1581, by the celebrated Thomas Beza, who procured it from the convent of St. Irenæus at Lyons. This work is supposed by some men of learning to be of the 5th century ; by others, however, to be rather later.

Here, too, are three MSS. containing representations of real and of fantastic beings, and which are known to bibliographers by the name of "Bestiaries." They are very interesting, as affording a specimen of the extravagant notions of the middle ages respecting natural history. The title and end are missing in all three. In one of them, also (K k 4, 25), some parts have been cut out. This one is in small folio, and written on parchment. The first picture represents Alexander the Great in mediæval costume enthroned with dignity, in the attitude in which the judges are represented in the middle ages, namely, with one leg thrown over the other. This indicates a translation of the work of Aristotle on animals, which has doubtless served as the foundation of all MSS. of this kind. In many of the real animals the characters are very accurately designated. Several pictures represent combats of animals with each other and with men. There are also Centaurs among them. The representation of the mode of catching a whale is particularly worthy of notice. A man, sitting upon the fish, drives a large nail or wedge into it; but a rope is wound round this wedge, one end of which is held by a man in the ship. Some of

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the pictures are merely drawings with the pen, many of them rudely painted with crude body-colours. The mode of design and treatment indicate the beginning of the 13th century. The second manuscript, also on parchment, in small folio, appears to to be of the 12th century, judging by the symmetrical, arabesque-like, decided, and neat manner of drawing with the pen, as if done by a calligraphist. The first five leaves only, as in the preceding specimen, are coloured. The third MS., in octavo, is far inferior.

A Prayer-book (Horæ Mariæ Virginis), in large octavo, written on parchment in very full characters, appears from the pictures, and the borders adorned with flowers and fruits, to be a pretty specimen of Flemish miniature-painting towards the end of the 15th century. A note at the end, stating that the pictures are by Don Giulio Clovio, is a proof of the greatest ignorance.

A copy of Landini's Italian translation of Pliny's Natural History, published at Venice in 1476, by Janson, is a convincing proof to what a degree, even after the invention of printing, it remained customary to ornament books with miniatures, so that the serious occupation of learning might not be without the beautiful and cheerful ornament of art. This is a volume in folio, beautifully printed on parchment. At the beginning of the second book the border is most tastefully and richly adorned with architectonic miniatures, according to the fashion of that age, and which, in drawing, modelling, precision and delicacy of execution, and power and fulness of the colours, are among the finest of this kind. On each side is a column of the composite order, executed in gold, with brown shadows; above and below, an elegant entablature. The light-blue architrave is adorned with masks, the violet-coloured frieze with combatants, a green frieze with dolphins. The column of the text in the centre is treated as a tablet fixed on to the picture by fine red threads. There are also on the border to the right the most elegant jewels and corals, arranged in the fashion of arabesques on a dark-blue ground. The initial at the head, an F, is executed in gold and purple on a quadrangle of a green colour, on which are painted in green a boy and a triton, and two heads with the letters D A (Divus Augustus) and D F (Diva Faustina). At the commencement of each book there is a similarly ornamented initial, and a smaller one of the same kind at the beginning of each chapter. Judging

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from other similar MSS., I am inclined to believe these miniatures to be of Milanese origin.

As the building has become too small for the increasing number of books, it is intended to erect a more spacious one. The large sum that will be required will be chiefly contributed by voluntary donations from gentlemen who have received their education at Cambridge, and hence cherish a lively interest in the prosperity of the university. The sum already subscribed is very considerable.

Trinity College Library, which is elegantly arranged in a light, spacious apartment, contains the following very remarkable MSS. with miniatures:—

An Evangeliarium (B 10, 4), folio, written on parchment, of the 11th century, and an important specimen of the manner of painting in England, in which the treatment of the body-colours, such as the crimson tints generally, and the broken colours, indicate antique tradition. The draperies are excessively fluttering. At the commencement is Christ enthroned, with white hair, and a crown on his head. The usual pictures of the four Evangelists are small. The border of all the pictures, as of the beginning of the four Gospels, is richly adorned with gold beading and coloured scrolls, in the taste of the Romanesque architecture.

The propensity of the middle ages to the fantastic, the marvellous, and the strange, could not but find peculiar gratification in the contents of the Apocalypse, and accordingly, next to the Gospels and the Psalter, there are no MSS. so richly illustrated with pictorial representations as those of the Apocalypse. This library alone has three, and one of them the richest and most remarkable that I have yet met with, a folio volume, in two columns, with a French translation, and copious commentary (R 16, 2). The French arms are on the binding. The first four pages contain, in nine pictures, the life of St. John. After these, almost every page has one, and many two pictures; nay, the last five leaves contain altogether twenty-two pictures. Conception, drawing, and treatment indicate the first half of the 13th century. The invention is much in the spirit of the text, highly original, fanciful, and dramatic. The various dragons and the demons, in particular, leave nothing more to be desired. The proportions are very long, the feet small and thin. The heads are of a certain type, yet are not destitute of expression. The wicked are distinguished by large hooked

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noses and wide mouths. The body-colours are very dark and full; blue and brown, in particular, are much used. In the lights a lighter local tone is used, or advantage taken of the parchment itself. The outlines and folds of the draperies are very carefully and skilfully drawn with the pen. In the draperies and architecture, only the dawn of the Gothic taste appears. The grounds are coloured, mostly dark blue or brown, ornamented with little crosses, stars, and lilies, in white, or the light local tone. A few only have pretty arabesques, after antique patterns; others are adorned with the most beautiful leaf-gold, heightened; the last page only has the panelled ground, which afterwards became so common. The glories and the beaded frames of the pictures are gilt in the same manner. Trees, when they occur, have still the conventional shape of the 12th century. The whole is in an admirable state of preservation. This important specimen was presented to the college in 1649, by one Anna Sadleir.

The two other MSS. of the Apocalypse, of the second half of the 13th century, are far less important (B x, 2, and B 10, 6). In the first the Emperor Domitian at the commencement is to be noticed, also represented like a judge on his throne, with his right leg thrown over the other.

In the neighbouring county of Huntingdon, at the seat of the Earl of Sandwich, is a collection, as I was informed, of portraits of the principal English families. Not being able, however, to ascertain anything to the purpose regarding the different masters, and not knowing how far this collection possessed any artistic as well as historical value, I did not feel myself called upon, on such uncertain grounds, to visit it. I therefore proceeded to Northamptonshire.

During the short time I passed at Northampton I saw the remarkable church of St. Peter's, which is built in the Norman style of the 12th century, and is very advantageously distinguished by the simple plan, resembling that of the ancient Basilicas, and by its good proportions.

It was early in the morning when I arrived at Althorp, the seat of Earl Spencer—a seat which I have not revisited since 1835. The exterior of the mansion is not striking; and the part of the park which is visible from the house has no remarkable features. Lord Spencer, to whom I had a letter from the

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Duke of Devonshire, was unfortunately absent, so that I could see nothing but the arrangement, in several rooms, of the celebrated library, which has not its equal in the world for early works, and which is universally known by Dibdin's work, 'Ædes Althorpianæ.' To reach with ease the books on the higher shelves, there are in some of the rooms elegant steps rolling on castors, which may be conveniently moved. Of the pictures, of which there are about 430, in twenty-eight rooms, I was able to take but a cursory view, so that I have written down the following observations on the most valuable, from memory, with the aid of a printed but very insufficient catalogue, which was given me by the Marchioness of Exeter.

The hall is decorated with very large hunting-pieces, and portraits of horses, most of them the size of life, of which, however, only two small pieces by STUBBS, in point of animated conception and refined understanding of all the parts, can be placed in the rank of real works of art. The greater part of the portraits which adorn the staircase and various apartments have an historical or family interest. This first is especially the case with the chalk portraits, executed by order of Lord Spencer, of all the members of the House of Commons who voted for the Reform Bill.

As works of art, the following are distinguished :—

RAPHAEL.—A fragment of the cartoon of the Murder of the Innocents ; 11 in. high, 12½ in. wide. It contains the upper portion of the figure of the woman, in one of the tapestries of the Vatican, who, full of horror at the dreadful scene, is running up a flight of steps : executed in tempera on paper, with great breadth and mastery. The very red tone of the flesh indicates the hand of GIULIO ROMANO. The wall, which originally formed the background, has been painted over and become sky. This is without doubt a piece of the original cartoon.

An excellent copy, on panel, of Raphael's celebrated Holy Family, lately engraved by Longhi, which was painted for Lionello Signore da Meldola, and is now the chief ornament of the Royal Gallery at Naples. I entirely agree in Passavant's opinion that this picture, purchased of a distinguished family at Bologna, is that which, according to Vasari, was executed by INNOCENZO DA IMOLA. The treatment and warm tone are quite his.

PERINO DEL VAGA.—Portrait of the celebrated Cardinal Pole, at a very advanced age, with a long white beard, in a white dress,

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with a black collar and cap. He is represented sitting, and seen nearly in front. To the knees. The expressive character is strongly conceived; the brownish glowing colouring appears exaggerated in the hands.

BAROCCIO.—The Nativity; a small but very choice picture of the master.

PARIS BORDONE.—A beautiful young woman, in a light morning négligée; one hand on her breast. Half-length. Here called Titian; but, judging from the conception, the reddish local tone of the flesh, and the greenish shadows, certainly by this scholar of Titian.

2. Titian with his mistress; he is holding a mirror. A different composition from that in the Louvre. This too is called a Titian, but is also by Bordone.

SOFONISBA ANGUISCIOLA.—Her own portrait, playing on the harpsichord. Carefully painted in a delicate tone, with a refined feeling for nature.

GUERCINO.—St. Luke painting the Virgin; figures the size of life. Very modern in conception. The colouring warm, reddish, and clear.

CARLO DOLCE.—The Marriage of St. Catherine. A very delicately executed picture.

GASPAR POUSSIN.—A small landscape, distinguished by the composition and the freshness of the colouring.

HOLBEIN.—1. A bust-picture, half the size of life, called Henry VIII.; but the fine arched nose, the delicately formed mouth, differ from all other portraits of this King, and indicate a different person. Finished like a miniature, in a tender brownish tone, with the most refined truth of nature.

2. Henry VIII., the Princess Mary, and Sommers the jester; a coarse copy from Holbein.

BERNHARD VAN ORLEY.—Bust-picture of Anne of Cleves; very cleverly painted in his rather reddish flesh-tone. This princess appears here much prettier than might be believed from Henry's coarse remarks. Perhaps he alluded to the full oval and the full form.

JOAS VAN CLEVE.—His own portrait, with a brown beard and black cap, pointing towards himself. Painted in a most masterly manner, in a warm, clear, brownish tone, approaching the best Venetians, and delicately drawn. The ground of a full green. In

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precision of forms and execution he stands between Holbein and Sir Anthony More, and we cannot blame him for feeling hurt that the latter was preferred to him.

SIR ANTHONY MORE.—1. His own portrait, standing, in a black dress with purple sleeves. To the knees. Close to him the head of a large dog, which he is touching. There is something very dignified in his appearance. The clear painting is very carefully modelled. Yet I cannot help preferring the portrait of Van Cleve.

2. Philip II. in golden armour. A picture of great delicacy.

3. Portrait of a lady; a bust-picture, with hands; in red velvet and white sleeves; the head-dress and stomacher embroidered with gold. This fine picture, which has unfortunately suffered by cleaning, shows, in the costume of the age and in the treatment, the hand of More. It here passes for a Holbein.

JANET.—1. Francis II., King of France, as a boy. Of much delicacy.

2. A female portrait, here erroneously called Mary Queen of Scots, as Dauphiness. It is not only too old, but the face is very different, and too ugly.

FRANS POURBUS the younger.—A portrait, said to be that of Henry, Duke of Guise, called Le Balafré; a whole-length, the size of life. This capital picture, which is warm in colouring and animated in conception, is certainly that of the son of that Duke, since Pourbus did not go to France till after the death of the Balafré.

BARTHOLOMEW DE BRUYN.—An altar-piece with doors. Centre picture: St. Jerome pointing to a skull; a picture of which there are numerous repetitions, of which a very good one was formerly in the collection of Pastor Fochem, at Cologne, and is now in the Royal Gallery at Munich. The inner side of one wing, with the Visitation of the Virgin, and the outer side of the other, with the portrait of the donor and a patron saint, are also here. The last are erroneously supposed to be the portraits of two Dukes of Milan. If the other sides of the wings, now turned to the wall, be in a state of preservation, the outside of the first, doubtless, has another donor or donatrix, and the inside of the second some historical subject, perhaps the Annunciation. This excellent picture by De Bruyn, here quite erroneously called Albert Durer, is of the earlier time of the master, and, like the St. Jerome at Munich, has much resemblance with that

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Lower Rhenish painter who painted the celebrated Death of the Virgin, which has passed, under the name of Schoreel, from the Boisserée Collection, into that of the King of Bavaria at Munich.

RUBENS.—1. David, with the elders of Israel, presenting a thank-offering to Jehovah, on the return of the ark of the covenant from the house of Obed-Edom. This sketch for a very rich composition of the master's earlier period is in every respect one of the most skilful by him that I am acquainted with. It was painted as a design for tapestry, as is shown by two pillars, to which four angels are fastening the picture.

2. The Infant Don Ferdinand, Cardinal, and Governor of the Netherlands, in the costume of a cardinal, holding a book in his right hand; to the knees. The head is admirably painted; the remainder rather negligent, and inferior to the portrait of the same prince in the Gallery at Munich.

VANDYCK.—1. Dædalus and Icarus; to the knees. The youth seems to pay but little attention to the instructions which his father, who has fastened the wings on him, is giving him. Very carefully painted throughout, and with great truth in the colouring of the flesh.

2. George Digby, second Earl of Bristol, and William, first Duke of Bedford, both as youths; whole-length figures, the size of life. The first with fair hair, dressed in black silk, rests with one arm on the pedestal of a column; the other, in a rich red dress, rests his right hand on his hip. This masterly picture is not only the finest of all those by Vandyck at Althorp, but one of the best specimens of his elegant class of works, representing persons of distinction.

3. The portrait of Rubens in a black dress; the size of life, standing. A very elegant picture. Inscribed, "Ant. Vandyck Eques Pt."

4. Penelope Wriothesley, Countess Spencer; whole-length, in a blue silk dress and pearls. The action of walking, and the gambols of a little dog, give much life to the picture. It has unfortunately been rather injured by cleaning.

5. Ann Carr, Countess of Bedford, in a red silk dress, the hands crossed before her; to the knees. Very delicate.

6. Lady Elizabeth Thimbleby, and Catherine Countess of Rivers. The latter is receiving a basket of flowers from a Cupid.

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7. William Cavendish, Duke of Newcastle, with light hair, in a black dress; his hand on his side; whole-length, the size of life. Painted with remarkable care.

8. Rachel Ruvigny, Countess of Southampton, in a kind of apotheosis. She is seen in an ample blue robe, enthroned in clouds, with a sceptre in her right hand, her left on a globe, and a Death's head at her feet; whole-length, the size of life. Not a pleasing picture.

REMBRANDT.—1. The Circumcision; a small picture. Inscribed with the name and 1661. Very spirited, and of striking effect.

2. Rembrandt's mother, seated at a table, on which is a large book. The rich dress makes it probable, in my opinion, that some other lady is represented. To the knees, the size of life. The light reddish tone of the flesh, and the very finished execution, indicate the early period of the master.

TENIERS.—1–8. Here are only two small and pleasing pictures of peasants, in his own style. But it is well known that Teniers, like Dietrich afterwards, took pleasure in assuming different styles, and, as far as the appearance is concerned, not without success. Of this kind there are here some excellent pictures in the taste of the school of the Carracci, representing the Triumphs of Neptune, Venus and Galatea, Perseus and Andromeda, the Rape of Europa, and, twice, the Death of Leander. Of the last subject, the larger picture is very fine.

ASSELYN.—Two landscapes, very delicate in tone and execution.

PHILIPPE DE CHAMPAGNE.—Robert Arnaud d'Andilly, the author: to the knees. So true in conception, so careful, warm, and clear in tone, that it is but little inferior to the renowned portrait of the same person, in a different view, in the Louvre, by the same artist.

MIGNARD.—Julie d'Angennes, Duchess of Montansier. One of his most pleasing and most finished pictures.

LE BOURGUIGNON.—Among several pictures, a large battle-piece is particularly distinguished by the force of the composition and the clearness of the colouring.

SIR JOSHUA REYNOLDS.—Most of the family portraits by him, at this seat, belong to his inferior works. That of the Marchioness of Camden is the most pleasing, on account of the feminine gracefulness which distinguishes it.

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BROUGHTON HALL,

Formerly the seat of the Dukes of Montague, and now descended to the Dukes of Buccleuch, not far from Kettering. The house itself is built of brick, in the French taste; but, notwithstanding its size, it has no remarkable feature. Now, too, it bears the appearance of neglect in every part. This extends to the pictures on the ceiling, which are erroneously ascribed to Guido Reni, and also, more or less, to the pictures in the various apartments; of which, however, only the following seemed to me worthy of notice.

SIR PETER LELY.—Robert and Dorothea, children of the Earl of Leicester. Very carefully painted in imitation of the taste of Vandyck, in cool reddish flesh-tones. A spaniel also, accompanying the children, is excellent.

VANDYCK.—1. Two admirals of the Brudenell family, whence the present Earls of Cardigan descend; in armour. Of very noble conception, and delicately drawn. The present somewhat heavy tone of colour is the consequence of damp, which, from long neglect, has gathered on the picture. Some retouches are also apparent.

JAN VERKOLIE.—A family picture, a man in a flowing wig, his wife, a child, and a dog. A good work by this inferior artist, but here wrongly ascribed to William van Mieris.

POST.—Two small landscapes of American scenes, which form the subjects of this artist's first pictures.

VANDYCK.—2. The eldest daughter of Villiers, Duke of Buckingham, in red silk dress, holding a handkerchief in the right hand, the left hand extended. To the knees, with landscape background. Delicately conceived, and carefully treated in a warm tone.

ARTOIS.—A very large landscape, of somewhat decorative treatment.

WILSON.—A landscape, which has unfortunately suffered much injury.

The chief object of my visit to Broughton Hall was to see two cartoons attributed to Raphael, presented by Charles II. on his return from France, with a series of tapestries from the cartoons in Hampton Court, to the Duke of Beaumont. Although, after Passavant's verdict on these cartoons, I by no means expected to

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find originals, yet they fell short even of my moderate expectations.

The one represents the composition of the Almighty riding upon the four attributes of the Evangelists and accompanied by angels, as seen in the well-known small picture of the Vision of Ezekiel in the Pitti Palace at Florence; figures life-size, but the prophet and the landscape omitted, and in their stead a choir of eleven angels introduced, which are quite at variance with the figures borrowed from Raphael; and, in the feeble drawing and especially in the character of the heads, show a Netherlandish imitation of Raphael. Various traces of colour prove that this cartoon was once tinted.

The second gives the composition of Raphael's Holy Family, painted for Francis I., in the form of a wide oblong, but with very unfortunate alterations and additions. The chief group of the Virgin and Child, Elizabeth and the Baptist, is entirely absent from the picture. But behind Elizabeth is introduced an ugly Zachariah, and behind the Joseph, here a full-length figure next the Virgin, are two female spectators of somewhat vulgar character. Quite in the corner is another head in profile. The figure of the angel strewing flowers in Raphael's pictures is here so altered as to float almost horizontally in the air. Here also the figures added, though otherwise drawn with a certain mastery in black chalk, betray in character a Netherlandish master, and show in many parts the traces of having been coloured.

I am convinced that both these cartoons were executed by Netherlandish artists, as patterns for the tapestry manufactories at Arras, Tournay, and other towns, where the tapestries in the Vatican, from the Hampton Court cartoons, were worked. I have felt it the more incumbent on me thus to express my opinion on these cartoons, having found that, in spite of the verdict of so eminent a connoisseur of Raphael as Passavant, they were still regarded in most circles as the original works of the great master.

As regards the set of tapestries from the Hampton Court cartoons, already mentioned as preserved here, the execution of the heads, and the drawing in general, show but little understanding. In the Charge to Peter, also, only three figures from the cartoon are retained; and in the Death of Ananias very considerable and unfortunate alterations are noticeable.

Besides these there are many tapestries of later date; while

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three mentioned by Passavant from Andrea Mantegna's Triumph of Cæsar, in Hampton Court, I did not succeed in seeing.

At Geddington, in the neighbourhood of Kettering, I saw one of the crosses erected by Edward I. at each resting-place of the body of his queen Eleanor. It is triangular in plan, rising like a slender tabernacle in the early Gothic style. The lower part is richly decorated, while the upper is adorned with three small statues, one on each side, of very good style, and sufficiently finished for architectural sculpture. Considering that this cross is about 550 years old, the preservation is very good; the upper point only appears to have fallen off. Crosses of similar form are at Northampton and Waltham.

Glendon Hall, the seat of the Booth family, with a collection of pictures, is also near Kettering. If some only of the pictures be rightly named, they must be well worthy of a visit. I am indebted to the Rev. Mr. Berkeley for the following list:—

LEONARDO DA VINCI.—Lucretia.

ALBANO.—3. Morning and Evening, and a wild-boar hunt (probably with Adonis).

CARLO DOLCE.—The head of the Magdalen.

NICOLAS POUSSIN.—Boys catching birds.

GASPAR POUSSIN.—A landscape (from Stowe).

MURILLO.—A Spanish boy.

HOLBEIN.—Portrait of Queen Catherine Parr.

CORNELIUS JANSEN.—2. Portraits of a man and woman.

VANDYCK.—3. Lord Holland, the Countess of Pembroke, and the head of an old man.

REMBRANDT.—2. "The enraged Prisoner" (probably a repetition or copy of the Prince of Geldern in prison, at the Berlin Museum), and the head of an old man (both from Stowe).

VELVET BREUGHEL and ROTHENHAMMER.—The Queen of Sheba.

ALBERT CUYP.—A cattle-piece.

PHILIP WOUVERMANS.—A dancing party.

WILSON.—A landscape.

Northamptonshire contains also the following seats with collections of pictures:—

Ashby Castle, seat of the Marquis of Northampton.

Aynho, seat of W. Ralph Cartwright, Esq., M.P.

Kellmarsh Hall, seat of W. Hanbury, Esq.

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Sulby, seat of George Payne, Esq.: a small collection containing choice pictures of the Netherlandish school.

On entering Bedfordshire I hastened to Woburn, and thence to Woburn Abbey, the seat of the Duke of Bedford, which I have not revisited since 1835.

The inequalities of the ground in the park, the fine trees, sometimes forming large thick masses, sometimes small delicate groups, and sometimes standing singly, agreeably interrupt the more open scenery, and afford a variety of picturesque views. The very extensive mansion, which surrounds a spacious quadrangular courtyard, has no very striking effect, on account of its moderate elevation, its want of architectural features and of external ornament; but the grounds, with the extensive buildings, the riding-school, the stables, the statue gallery, the tennis-court, and other buildings in the vicinity of the mansion, are very imposing. As Woburn Abbey is accessible to the public only on certain days, Dean Hunt, who is acquainted with the Bedford family, gave me, when at Holkham, a letter to the housekeeper, who rules alone in the absence of the Duke. Accordingly, the very respectable-looking, corpulent woman, who, in her black silk gown, came rustling with much state to meet me, suffered herself to be induced to show me about the house. But this visit was the most uncomfortable of all that I have had in England. With the curtains closed, and the gloomy weather, a Cimmerian darkness prevailed in the rooms, which, at my earnest entreaty, she dispelled for a few moments only by drawing the curtains aside. But if I ventured to look attentively at a picture, she already had her hand, with very significant looks, on the door of the next apartment. In this manner the whole inspection was over in an hour! The following notes on many articles of virtù, as well as on the paintings, are therefore neither so accurate nor so detailed as I would willingly give.

In a corridor, which runs round the courtyard, a considerable number of small bronzes in glass cases are preserved, most of which are copies of well-known antique sculptures, but some are valuable originals. Among these are—a very small figure, apparently a Juno, some bacchanalian figures, especially a very animated Faun on an ass, and a bird. Of about a dozen painted Greek vases, four of the manufactory of Nola are distinguished by good workmanship and preservation; but the subjects are of a

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common kind. Here are also some very pretty bronze copies of celebrated antique marble vases.

The number of pictures is very considerable, including the richest collection that I have seen in England of portraits of eminent English characters, from the time of Henry VIII. to our days. Of those ascribed to Holbein none appeared to me, in this unfavourable and hasty view, to be genuine. Among these I would willingly have examined more closely portraits of Jane Seymour, Philip II., and Queen Mary, small whole-length figures, ascribed to SIR ANTHONY MORE, but which are too feeble and poor in the drawing, and too pale in the flesh-tones, for him. Several portraits by MARK GERARDS appear, on the contrary, to be genuine. But the portraits by VANDYCK outshine all the rest; I must, therefore, mention them more particularly.

VANDYCK.—1. Portrait of Francis Russell, fourth Earl of Bedford, in a black silk dress, standing in an easy attitude, with the left hand on his side: a whole-length, the size of life. By far the finest picture by the master here. It is dated 1636, and combines a remarkably noble conception with the deep, warm, golden tone and the finished execution peculiar to Vandyck at that time.

2. The next to it in value is the portrait of Ann Carr, the Earl's consort; the companion picture. She is painted in a white silk dress. Great beauty of feature is united with the delicacy with which Vandyck conceived his female portraits, and with the most careful execution.

3. Portrait of the Duchess of Ormond, in a rich dress. Whole-length, the size of life. A later picture of great elegance.

4. Portrait of Aubertus Miræus, court chaplain and librarian to the Archduke Albert, and well known as a theological and historical writer. He is already in advanced years, sitting in an arm-chair. Near him is a table, on which are papers, a bust, and a table-clock. This very animated portrait is engraved by Pontius.

5 and 6. The portraits of Daniel Mytens and his wife. Both are painted sitting, elegantly dressed in black. To the knees.

Of a number of family portraits by SIR JOSHUA REYNOLDS, those of the Duke and Duchess of Bedford, and of another lady, belong to such of his good pictures as have retained their colours. Several others are faded, and have an unpleasant ghost-like appearance.

In the library are portraits of various distinguished painters by themselves, several of which, so far as the height at which they

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hang and the scanty light allowed me to observe, were very promising. I was more particularly struck with the following:—

REMBRANDT, 1, when young, in a furred dress and a gold chain. ALBERT CUYP; very glowing and vigorous: the magnificent dress, however, makes it very doubtful, in my opinion, whether it be his own portrait. MICHAEL MIEREVELDT; SIR ANTHONY MORE; two of the BASSANOS; PAUL VERONESE, painted by his son, CARLO CAGLIARI. Here, too, I found the portrait, a very good likeness, of Mr. Rogers, the poet, who has shown me so much kindness.

Of the other pictures I chiefly remember—

ANNIBALE CARRACCI.—A scriptural subject, of pretty large size, and very carefully and warmly coloured.

CLAUDE LORRAINE.—View of the Castle of St. Angelo and the bridge over the Tiber. This beautiful picture appeared to me in many parts to deviate from Claude's style, but, considering the benighted condition of the room in which it hung, I do not venture an opinion.

GASPAR POUSSIN.—Two large landscapes, of grand composition, but the colouring rather dark.

VELASQUEZ.—A male portrait; whole-length. As far as I could see it promised much.

MURILLO.—A number of angels flying. A large picture, without style in the composition, but very pleasing for the warm and bright colouring.

RUBENS.—Abel dead, and partially undraped, lying on the ground in a foreshortened attitude. Near him his dog looking pitifully at him. The background a landscape. The beautiful gradation of the tints in the exceedingly transparent and glowing flesh-tones is especially to be admired.

REMBRANDT.—2. An old Rabbi with a gold chain round his neck. Astonishing in the impasto, and of great effect, but one of the coarser works of the master.

TENIERS.—One of the works which show him as the greatest master in his line. In the foreground are seen the preparations for a rural festival. Four enormous kettles, six casks, and a quantity of provisions are spread on the ground. The very numerous guests have already seated themselves in many picturesque groups, which extend to the background of the landscape, and are taking their morning repast. An air of cheerfulness and freshness

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prevails throughout the picture; the arrangement shows the consummate skill of the artist. Notwithstanding the variety and warmth of the several local tints, the whole is executed in a most delicate and harmonious silvery tone, and with a perfection of the aërial perspective in the gradations, and a lightness and spirit in the touch, which are not common even with Teniers himself. The date 1646 proves that it is of the best time of the master. I saw this valuable picture in the Exhibition of the British Institution.

ALBERT CUYP.—A flat country traversed by a river, broken by trees and houses, some of which, with a church, are on an eminence. In the foreground is a boy, who has fallen asleep, with his sheep, and two gentlemen with horses; one of the men, doubtless the artist himself, is drawing. The whole subject floats in a warm sunny light. Carefully executed in admirable impasto, and of very clear colouring. In this collection there are also some other good pictures by CUYP: the finest of which should be a view of the Maas frozen over, with numerous figures, for which the Duke paid 1200 guineas. But either it is not at Woburn, or, being a small picture, I overlooked it in the darkness, and in the speed with which the lady in black silk drove me along. For the same reason I did not observe a hunting-piece by PAUL POTTER, inscribed 1613.

In one room there are twenty-four pictures by CANALETTO, which he painted expressly for the place. Two of them are of considerable size and extraordinary beauty.

Two rooms contain a large number of works by the most eminent living English painters. Here I saw Pilgrims in sight of Rome, by SIR CHARLES EASTLAKE. It appeared to me more devout in feeling, more warm in tone, and more careful in the execution, than his last picture of a similar subject; only the ground has become dark. By SIR AUGUSTUS CALCOTT also here is a large sea-piece; on the coast numerous well-designed figures. A Sale of Fish, by COLLINS, successfully approaches the style of Calcott. Chevy Chase, an early picture by SIR EDWIN LANDSEER, is rather extravagant in the attitudes, and less true than his pictures usually are. A female portrait, by SIR THOMAS LAWRENCE, is one of his finest works.

Being shown by a man-servant into the ante-room of the Gallery of Antiquities, I was received by a gardener, who proved to be very civil, so that I could look at the works at my ease, a privilege I prized the more after the treatment I had just received.

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In the centre of this ante-room stands a marble vase, 4 ft. 7 in. high, 3 ft. 4 in. in diameter, found in Adrian's Tiburtine villa. It is adorned with bacchanalian genii, happily designed in alto-rilievo. One, dancing, is treading the grapes in a vessel; two others are bringing fresh grapes; another, with a wine-skin, is dancing. The workmanship is indifferent, and many parts have been restored. The lower part of the vessel is adorned with acanthus-leaves. Around the edge runs a wreath of vine-leaves and grapes. In a splendid work which the Duke has caused to be executed, it is represented in the fourth plate.* I avail myself of this work in the following remarks:—

The Gallery of Antiques has a very noble effect. It is 138 ft. long, 25 ft. wide, and 22½ ft. high, and well lighted by eight large semicircular windows on one side; in the centre is a circular cupola, of well-proportioned height, supported by eight antique pillars of costly marbles, with Corinthian capitals of the richest form. Two of the pillars are of African breccia, two of Cipollino, two of Bigio, one of Fior di Persico, and one of a very rare alabaster. At one end of the gallery is the Temple of Liberty, at the other the Temple of the Graces. The sculptures are placed partly along the wall opposite to the windows, partly in two rows in the middle.

The Lanti vase, the most splendid object in the whole collection, is placed in a kind of niche formed by the rotunda. This beautiful marble vase is 6 ft. 2 in. in diameter, and 6 ft. in height, so that it is nearly equal to the Warwick vase, the diameter of which is only 8 in. more. The general form is the same; the handles, too, are formed in the same manner, only they do not imitate vine-branches surrounding the whole vase, but are fluted from the lower part to the middle; and the upper end runs into delicate acanthus-leaves, and soon terminates with a shoot that joins it. Like the Warwick vase, it is adorned with bacchanalian masks; only here they are not of arbitrary arrangement, but regularly disposed at equal distances, and all eight in front. Except two they are all bearded. Some of them are of a merely animal character; others, especially a bearded Bacchus, have a more elevated type. Many parts of these masks have been re-

* Outline Engravings and Descriptions of the Woburn Abbey Marbles. 1822. One vol. folio. The text by Dr. Hunt. A copy of this work, which is only given to the Duke's friends, is in the Royal Library at Berlin.

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stored, others retouched; those which are well preserved are of good workmanship. This vase, which was found in Adrian's villa at Tivoli, was formerly purchased of the Lanti family by Lord Cawdor, at the sale of whose collection it was purchased by Francis Duke of Bedford, uncle of the present Duke. (See pl. xv. xvi.)

The centre of the rotunda is adorned by a large antique tazza, of a beautiful breccia, formerly in the Villa Aldobrandini. Among the other splendid vessels there are one of granite, one of porphyry, and some modern ones of the most beautiful syenite, in which the black hornblende is strikingly contrasted with the perfectly white quartz.

I proceed now to the few statues in the collection.

A youthful Bacchus, with the broad fillet covering the upper half of the forehead, and the ivy-wreath with berries. Upon the stump of a tree, on which he leans, a panther-skin is thrown, and near it are grapes and a serpent. This statue, which is of an elevated character and good workmanship, was purchased in Italy by the Earl of Upper Ossory, and after his death presented by his nephew, Lord Holland, in 1822, to the Duke. (See pl. xvii. xviii.)

A torso, 2½ ft. high, of very delicate workmanship, here called an Apollo, seems to me, from the character of the forms, to be rather a Bacchus. It was found in the year 1815 on the Appian Way, and sold to the Duke by Mr. Millingen. (See pl. xxiii.)

The statue of a Venus, without the head, arms, and part of the feet, is a work of great elegance. It differs from other more celebrated statues of Venus, by its very slim, maidenly proportions, and by a remarkable delicacy and slenderness of the waist. It is also of very good workmanship; yet it does not appear to me quite to deserve the great reputation which it enjoys in England. The legs are not only excessively long in proportion to the delicate body, but, above the knees, are too large. The chest seems too projecting, and as it were swollen. The same may be said of parts of the back. (Pl. xxvi.)

A Minerva, brought from Italy by the Marquis of Tavistock, is an indifferent statue, restored in many parts.

The terminal figure of a young Faun, in bronze, 1 ft. 2 in. high. The character of the head, looking upwards in the excess of bacchanalian enjoyment, is one of the most spirited and animated things of the kind that can be seen. The workmanship, though

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not so finished in the details as in other small bronzes, is, however, in a very good style. The whites of the eyes, the small horns, the teeth, &c., are of silver. This figure was found at Pompeii in 1815, in the presence of the Duke, to whom it was presented by Queen Caroline Murat. (Pl. xxi.)

Among a considerable number of busts, one of Antoninus Pius is distinguished above all by a noble conception and very carefully understood execution, combining precision of the forms with softness. (Pl. xxiv. a.) Here are also good busts of Augustus, Tiberius, and Adrian.

No private collection in England that I am acquainted with can compare with this for fine reliefs.

The most interesting of all is a marble sarcophagus, found at Ephesus, of unusual size, of which one side and one end, the greater part of the second side, and at least a fragment of the other end, are preserved, so that it has been possible to put it together in its original form; for, though the workmanship is of a late period, and very coarse, the subjects represented are worthy of notice. On the end which is preserved we see the dead body of Patroclus brought in, while Achilles sits by mourning, with two attendants. To the right, on one of the sides, is Achilles about to fasten the dead body of Hector to his chariot; figures of Greeks around are looking on. On the left, Priam—a wretched figure—turning his face aside, and the Trojans plunged in grief. The other side contains, on the right hand, a balance, in one scale of which lies a dead body, probably Hector, and in the other something is piled up, doubtless intended for gold, to ransom the body from Achilles; on the right is Ulysses leading away a disconsolate female—probably Andromache—and a child—probably Astyanax. By the side of the female is a Trojan in a Phrygian cap.

A sarcophagus relief of great height, with seven Muses, Apollo, and Minerva. The presence of these deities, as umpires, and the head-dress of the Muses, with the feathers of the Sirens, indicate the contest between them and the Muses, in which the latter were victorious. The long proportions and the stiff attitudes show it to be of a late period. (Pl. v.)

A sarcophagus relief, of very great height and length, with the Triumph of Bacchus as conqueror of India. A rich composition. The arrangement, which is in several planes of distance, is so overladen and destitute of style as to indicate a late period. Such

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specimens are, however, often interesting, on account of some peculiarity in the subjects. Thus we here see, besides Bacchus in the car drawn by panthers, two figures in barbaric costume, both with one hand tied behind the back, upon an elephant. In front is Hercules with a drinking-cup in his right hand, and the club in his left, appearing here, as on the sarcophagus from Crete, as the Indian, and, at the same time, as "the drinker"—Bibax.

A sarcophagus relief, also very large, with Achilles in the island of Scyros, betraying himself at the sight of the weapons. Some good motives are here retained from earlier models. The work itself is late and indifferent. Purchased in the year 1815 from the Aldobrandini collection. (Pl. vii.)

A sarcophagus relief, with the hunt of the Calydonian boar. On one side, Atalanta, who has discharged her arrow at the beast, and Meleager, who is killing it, with other hunters. On the other side, Atalanta holding the head of the boar, which Meleager, who stands by her, has presented to her; at her feet, Cupid. Ordinary workmanship; about the end of the 2nd century. (Pl. viii.)

A sarcophagus relief of extraordinary size, with Diana and Endymion. A very rich composition, disposed in different planes of distance, on the principles of painting, with large and small figures arbitrarily and confusedly mixed together. Worthy of notice is Tellus reposing on the ground, with a sheaf of corn, in the manner of the celebrated statue of the Nile in the Vatican, surrounded by Genii, with fruits and goats; and small representations of Apollo with the Quadriga, and Diana, in the car drawn by cows, in the background, while in the foreground she is visiting Endymion. (Pl. ix.)

A sarcophagus relief of very considerable extent, with the hunt of the Calydonian boar, a composition of fifteen figures. Among the hunters, Castor, Pollux, and Arcas are distinguished; in other respects the design resembles the preceding. The figures are short with large heads. The poor motives correspond with the late and indifferent workmanship. (Pl. x.)

A kind of gryphon, with a lion's head, and horns, tearing a stag, which has fallen down at the foot of a tree. This relief, about 2½ ft. high, and 3½ ft. wide, which was purchased in 1815, from the Aldobrandini villa, is distinguished by the beauty and truth of action in the dying animal, and by good workmanship. (Pl. xi.)

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A sarcophagus relief. In front, Bacchanti striking the cymbals; behind, Silenus supported by Fauns; then Bacchus and Ariadne reposing at their ease in the car drawn by panthers. The style and design belong to a better time than the ordinary workmanship. Brought by Lord Cawdor from Sicily, where it formed the front of a fountain. (Pl. xii.)

Two portions of a sarcophagus relief joined together, about 4 ft. high, with the story of Phædra and Hippolytus. On the right hand is Phædra sitting, looking after Hippolytus, who withdraws disdainfully. On the left is Hippolytus with his companions preparing to go out. Some of the motives are of an earlier period than the stiff inanimate workmanship. (Pl. xiii.)

A small relief in marble is very remarkable, representing the Evil Eye (the "malus oculus" of the ancient Romans, the "occhio cattivo" of the Italians), by the look of which diseases and other evils are said to be produced. Above is a large eye; below, a lion, a serpent, a scorpion, a crane, and a raven. Over the eye is a small figure striking with a trident, and another seated, seen from behind, with a Phrygian cap. (Pl. xiv.)

A small terra-cotta also deserves to be mentioned. In the centre is the mask of Jupiter, on the right that of Neptune, on the left that of Pluto, of rather undefined, yet noble forms; below, in sloping arrangement, the thunderbolt, the trident, and the bident.

Here are also several works of modern sculpture.

The statue of Psyche, inquisitively opening the box, which she has fetched from the infernal regions, by SIR RICHARD WESTMACOTT, in the year 1822, is a very carefully-executed work, but mannered in action, and devoid of style. (Pl. xxxv. and xxxvi.)

Hero and Leander, a relief by the same master (pl. xxxiv.), is composed more according to the laws of painting than of sculpture. Another (pl. xxxiii.), Hector reproving Paris, with its stiff, often-recurring lines, is too destitute of the variety, grace, and easy flow which the eye requires in sculpture. It is not easy to conceive Hector so broad and thick set.

Yet CHANTREY has conceived him in a similar manner, in a relief, also stiff in the attitudes, in which he is seen lifting Astyanax in his arms, and imploring the blessing of the gods upon him. (Pl. xxix.) How much nobler is the slender Hector of the highly gifted FLAXMAN imitated from the paintings on vases! Another relief also by CHANTREY is particularly devoid of style—Penelope looking

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at the bow of Ulysses, and irresolute whether she shall give it to the suitors for the trial. With her are Euryclea and four female attendants. (Pl. xxx.)

Two reliefs by THORWALDSEN form, by the correctness of the style and the beauty of the leading lines, an agreeable contrast with the preceding. One of them, Briseis taken away from Achilles (pl. xxxi.), was purchased by the Duke from the artist at Rome in 1815. The looking back of Briseis, as she is led away by the heralds, is very happily conceived, as well as the action of Patroclus, who desires her to follow, by which the action is connected. The manner in which Achilles expresses his anger seems to me, on the other hand, to be too passionate and violent, and the thick-set figure of the son of Thetis not worthy of the greatest and handsomest of all heroes. He is, however, very nobly conceived in the other excellent relief, in which Priam begs of him the body of Hector. (Pl. xxxii.)

A small temple of the Graces, of a circular form, is adorned in front with two Ionic pillars of Verde Antico. It was built by the late Duke in 1815, from a design by Mr. Jeffery Wyatt. In the two niches of the vestibule are two marble statues. One by THORWALDSEN, representing the Duke's eldest daughter, Lady Georgiana Elizabeth Russell, as a child four years of age (pl. xliii.), is extremely pleasing from the simple design and the natural infantine expression. The other, by CHANTREY, representing Lady Louisa Jane Russell, a sister of the above, who is caressing a dove, has a most studied and affected expression. The drapery, which is drawn up, is treated in the manner peculiar to this artist, which, though popular in England, is devoid of style. (Pl. xix.) In the interior of the temple, which is lighted from above, is a highly finished copy of CANOVA'S Graces, of which there is another at Munich, in the collection of the Duke of Leuchtenberg. But however attractive the tender and masterly finish of the dazzling white marble, the pretty but insipid character of the heads cannot gratify a taste familiar with the antique; the limbs, also, are too destitute of the requisite indication of the bony structure, an indication which is perfectly compatible with the greatest softness, nay, by which it produces, through the idea of contrast, a far more pleasing and striking impression.

I again walked through the gallery to look at the Temple of Liberty at the other end. The portico, with four elegant Ionic

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marble columns, has a fine effect from its admirable proportions. (Pl. xxxvii.) It is an imitation of the small Temple of Ceres, according to the details given by Stuart, which stood on the Ilyssus, near Athens, though no trace of it now remains. The pediment is adorned with a relief by FLAXMAN. Liberty, under the figure of a dignified female, is enthroned in the centre; on her right hand Peace, a very graceful figure, with a lamb; in the angle a lion reposing; on her left hand genii with the emblems of Plenty. An inscription on the frieze informs us that Francis Russell, brother and predecessor of the late Duke, commenced this temple shortly before his death, and that John Russell, the late Duke, completed it in 1803. On entering under the portico you see, at the two ends, the busts of the elder and the younger Brutus, copied from the antique. In the interior of the temple, the walls of which are adorned with yellow Veronese marble, very like the giallo antico, and the ceiling with gilt coffers, are the following busts placed on brackets:—in the centre that of Fox, larger than life; at the sides those of Earl Grey, the Earl of Lauderdale, Lord Robert Spencer, Lord Holland, General Fitzpatrick, and Mr. Hare, all friends of Fox, and supporters of his liberal policy. Two tables of costly kinds of marble, and two bronze tripods, also adorn this place. This temple proved to me that the powerful family of the Russells had long participated in the principles of the Whigs.

I then went out into the beautiful flower-garden, to look at the exterior of the building. On the frieze of the Temple of Liberty are genii intended to represent the different stages of civilization—a relief by SIR RICHARD WESTMACOTT; and on the frieze of the Temple of the Graces similar genii, by the same artist, dancing and playing on musical instruments. In the garden are bronze copies of the celebrated statues of the Fighting and the Dying Gladiator.

Covered galleries of considerable length, which run along the buildings, and are covered with climbing plants and paved with granite, afford both in rainy and hot weather an admirable opportunity of enjoying the fresh air without inconvenience.

I was much interested with the hothouses. One of them is devoted to the numerous variety of heaths, of which many very beautiful specimens were just in blossom. The collection of cactuses and geraniums is also uncommonly rich. In another hothouse

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are palms and other rare tropical plants. An enclosed part of the garden is appropriated to various species of grasses, the Duke being the greatest landowner in England, and one of the most zealous and eminent agriculturists. The extensive pleasure-grounds are adorned with the finest vegetation. Among other cedars, a lofty cedar of Lebanon is especially distinguished. Passing through the garden, I came to the aviary, which is celebrated throughout England. The number of rare and beautiful birds is indeed very great: among many others, I noticed two black swans, the most splendid gold and silver pheasants, and several birds of prey. Lastly, the farm, in the Chinese style, is well worth seeing. The park, animated by hundreds of deer, is said to contain 2600 English acres.

This county also contains a small but choice collection of pictures at Ampthill, the seat of the Earl of Ossory. Also a rich and admirable collection of objects of art, of the middle ages and of the period of the Renaissance, majolica, &c., at Coleworth, not far from Woburn, the seat of Hollingworth Maguire, Esq.

LUTON HOUSE.

With the exception of several late purchases, this collection was formed by the great-grandfather of the present Marquis, John Stuart, Earl of Bute, the celebrated favourite and for many years prime minister of King George III. Its greatest attraction consists in a number of excellent pictures of the Dutch and Flemish schools. Of all the collections formed in England before the first French Revolution, it is the most important in works of this class; so that for productions of many of the first masters it may vie even with the finest collections formed since that Revolution—such as those of Sir Robert Peel, Lord Ashburton, and the Marquis of Westminster; nay, it contains very fine works of several good masters of whom there are no specimens at all in those collections. In the Italian school, it is true, there is no lack of the greatest names, if those alone were sufficient. There are, however, many good pictures of the Venetian and of the later Bolognese and Roman schools. The French, Spanish, and German schools have also some good pictures. I now proceed to notice them separately.

NETHERLANDISH SCHOOL.

Here is a very remarkable picture of the 15th century, under

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the name of LUCAS VAN LEYDEN—the Virgin, with the Child, St. Anne, and two angels, worshipped by the donor, who is introduced by St. Peter Martyr. The forms are meagre, the features poor, the execution in all the parts, especially in the landscape, very careful.

JOAS VAN CLEVE.—An admirable portrait of a man, here erroneously ascribed to Holbein.

FRANS POURBUS the father.—Two portraits; very clear and powerful in colouring, and careful in execution.

RUBENS.—1. A beautiful little boy, supposed to be a son of Rubens, sitting on a kitchen dresser, looking wistfully at his nurse, with his hand stretched out to a basket of grapes. On the dresser is a dish with apricots, and on the floor of the pantry a quantity of different kinds of vegetables. The animated expression, and the lightness and power of the colouring, render this a very pleasing picture; it has been engraved in mezzotinto by Earlom. 5 ft. 6 in. high, 5 ft. 8 in. wide. The fruit is by SNYDERS.

2. The masterly and carefully-treated sketch for the celebrated Adoration of the Kings, in the church of St. John at Mechlin; 1 ft. 8 in. high, 1 ft. 2½ in. wide; known by the engraving of Vostermann.

3. A very spirited sketch for a triumphal arch erected at Antwerp in 1635. The architrave is supported by the allegorical figures of Envy, Discord, Concord, and Peace. Above are the emblems of War and Peace.

VANDYCK.—Portrait of William Howard, Viscount Stafford, when young, in an elegant black dress; 3 ft. 4 in. high, 2 ft. 10 in. wide. Spirited in conception, and carefully finished, but less clear in colouring than usual.

JANSON VAN CEULEN.—The portraits of De Witt and his wife. Painted in the rather pale but delicate flesh-tones of this artist, and very true to nature.

JACOB JORDAENS.—1. Pan between two nymphs. The heads of the nymphs are far nobler, and the impasto more solid and more careful than usual, without losing his usual clearness.

2. A girl with fruit: of great freshness and animation.

VAN DEN ECKHOUT.—1. Haman carried in triumph. An excellent picture, of unusual solidity of impasto for this able scholar of Rembrandt. Inscribed with his name and 1665.

2. Merrymaking in a guard-house; an officer giving his hand

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to a girl. The painter appears to advantage in this style, which is unusual for him, and imitated from Terburg. The colouring, inclining to brownish, is of remarkable depth and clearness; the execution careful.

JAN VICTOR.—The blind Tobit blaming his wife for taking the kid. Very expressive. The warm, masterly chiaroscuro indicates the successful follower of Rembrandt.

SIR GODFREY KNELLER.—Portrait of Sir John Robinson. Far more elevated and true in conception than usual, more carefully finished, and so warmly coloured that we recognise the scholar of Rembrandt.

POELEMBURG.—A Riposo; of most delicately blended execution, and soft, warm harmony.

Of pictures of familiar life, in the older form, by JAN BREUGHEL, VINCKEBOOM, ROLAND SAVARY, VAN DER MEULEN, JAN GRIFFIER, here are several. But the higher class of artists are far better represented. Such are—

GERARD TERBURG.—The portraits of a gentleman in his library, in a black silk dress, and of his lady, a young woman, richly dressed, in her dressing-room; whole-lengths, each 2 ft. 5 in. high, 1 ft. 11 in. wide. These prove, by the refined conception and great elegance of treatment, the excellence of Terburg in this his usual department. We here find the same delicate and harmonious silvery tone as in his conversation pieces, but the impasto is less solid, and the execution rather slighter.

GABRIEL METZU.—An old woman sitting before a house-door, feeding a spaniel; a man sitting on the threshold, looking on. This picture, from the celebrated Braamcamp collection, is very elegantly executed in the cool tone of the artist's later period. 1 ft. 7 in. high, 1 ft. 1 in. wide. It is unhappily rather injured.

GERARD DOW.—An old man with a white beard, seated in deep meditation in an arm-chair; his right hand, in which he holds a pen, resting on an open book. There is something unusually noble in this piece, which is most harmoniously painted, with extraordinary skill, in a delicate silvery tone.

FRANS VAN MIERIS.—A mother reprimanding her daughter, who stands weeping at a table, in consequence of the discovery of a letter. Inscribed with his name, and finished with his usual delicacy, but otherwise not pleasing. 5½ in. high, 4½ in. wide.

PIETER VAN SLINGELANDT.—A kitchen with all kinds of uten-

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sils, with a young and very pretty girl busy scouring a kettle. This little picture, 8 in. high and 7 in. wide, is far more powerful and warm in tone, and more spirited in execution, than the usual productions of this master.

A. DE PAPE.—A woman peeling apples; a man standing by her. In this harmonious, well-finished picture, De Pape nearly approaches Gerard Dow.

JAN VERKOLIE.—A young gentleman and a young lady, with a page. In keeping, warmth, and clearness of tone, and solidity of execution, a capital specimen of this otherwise secondary master. Inscribed 1707.

PETER DE HOOGE.—A room scene; a man disputing with the landlady about the bill; two gentlemen in conversation with a lady; a table near the window; the sun shining through the curtains. Inscribed "P. D. H. 1658." In light, clearness, and force of chiaroscuro, a first-rate work of the master. From the Braamcamp collection. 2 ft. 4 in. high, 2 ft. 1 in. wide.

JAN STEEN.—1. A cock-fight; a composition of twelve figures, full of spirited motives. An old man holding out his hand to a young man, to receive payment of a bet, at which another is laughing. In transparency of colouring, in spirited, and, at the same time, careful execution, this is one of the finest works of the master. 2 ft. 10 in. high, 3 ft. 9 in. wide.

2. Military stragglers plundering a farm. Most powerfully impressive by its dramatic truth. The desperation of the farmer, who would fain attack the soldiers with a pitchfork, but is held back by his wife and child; the insolence of the soldiers, one of whom cocks his musket, while another fires at some pigeons, form a striking contrast with two monks, who, while engaged in eating and drinking, endeavour to make peace. Also very carefully executed. 1 ft. 8¼ in. high, 1 ft. 8 in. wide.

3. A girl in white silk, and otherwise elegantly dressed, listening with pleasure to a richly-dressed young man playing on the lute. An old man, behind a pillar, is watching them. In such pictures, which he rarely painted, Jan Steen very nearly equals Metzu in transparency, power, and delicacy, while he excels him in dramatic interest. 1 ft. 3 in. high, 1 ft. wide.

4. An ugly old woman bringing a letter to a young woman elegantly dressed in silk. The figure of King David, who is seen through the door, on a terrace, indicates that Bathsheba is the

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person here represented. Less important than the preceding. 1 ft. 3 in. high, 1 ft. 0½ in. wide.

TENIERS.—1. Three card-players, and two lookers-on, form the principal group. In the background are five figures at the fireside. A picture of the finest quality, painted in a light golden tone, with wonderful transparency, harmony, and care, and at the same time in an uncommonly fine state of preservation. 1 ft. 9¾ in. high, 2 ft. 1 in. wide.

2. Stragglers plundering a farm-house. A woman hastening to give a purse in order to save her husband, whom a soldier is threatening to shoot. Very interesting for these and other spirited and dramatic motives, but not so delicate in tone and touch. 1 ft. 7 in. high, 2 ft. 1 in. wide. Engraved by Tardieu.

3. In the foreground of a hilly landscape, the tone of which is remarkably clear, several country-people are amusing themselves. The figures, as in most of Teniers' large landscapes, are rather coarsely treated. 5 ft. 1 in. high, 6 ft. 7 in. wide.

Of the imitators of Teniers, here are two rich pictures by VAN HERP.

ADRIAN BROUWER.—1. Card-players. A rather large picture by this master, who is distinguished by warm harmony of tone and delicacy of touch.

2. A party merrymaking. In such subjects this freest of all the Dutch painters is almost too vulgarly true.

ADRIAN OSTADE.—1. A lawyer sitting in his office, with his spectacles, reading a paper. The head is very lifelike. The effect of the bright light entering through the window is masterly. Inscribed 1671. 1 ft. 2½ in. high, 1 ft. wide. It is unhappily injured.

2. A schoolmaster hearing a boy say his lesson; another boy standing by. To the knees. Very attractive for humour, and delicately finished, in a clear golden tone. 8 ft. high, 7½ ft. wide.

3. Two Boors playing at backgammon; a third looking on. A pleasing little picture of the master. 9¼ in. high, 8½ in. wide.

Here is also a pretty picture of a man and his wife, by Ostade's scholar, CORNELIS BEGA.

BRAKENBURG.—St. Nicholas' Day, on which the children in Holland receive presents. Full of pleasing motives, more delicate in the execution, and less warm in the tone, than usual.

JAN LE DUC.—A party of officers and ladies. Admirable in keeping, and of great refinement of execution.

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ADRIAN VAN DE VELDE.—A rich landscape, with a clear piece of water on one side; in the foreground a shepherdess and an old shepherd with their little flock. This little picture, only 7¼ in. high and 9¼ in. wide, is so expressive of rural repose, and so delicately finished, that I prefer it to many of the largest pictures of this master.

BERGHEM.—1. A very rich landscape, with steep rocks and lofty trees. Under them, Berghem's favourite woman on the mule, and other figures. Though the sun is already low, the general tone of the picture is cool; it is superior to most of the large works of the master in transparency and careful execution of all the parts. About 6 ft. high, 7 ft. wide.

2. A mountainous landscape, animated with numerous figures of people and cattle, a piece of water rushing between rocks. A warm, harmonious, evening tone is diffused over every object. This rich picture is very carefully finished in all its parts. 3 ft. 8¼ in. high, 4 ft. 3 in. wide.

3. A winter landscape. Numerous figures and two horses on a frozen river, over which is a rustic bridge. The cold wintry tone is as admirably carried out as in Berghem's winter landscape in the Berlin Museum. 1 ft. 3½ in. high, 1 ft. 8 in. wide.

CAREL DUJARDIN.—1. A mountainous landscape, a young man leading a loaded mule, and wading through a piece of water, with a goat, a sheep, and a dog. On the bank stands a cow; in the distance is an aqueduct. This picture, inscribed with the master's name and 1653, is remarkable for warmth of tone and careful and delicate finish. 1 ft. 2¼ in. high, 1 ft. 5 in. wide.

2. A landscape, with the angel exhorting Tobit to lay hold of the fish in the foreground. The composition of this little picture, which is exquisitely finished in the most delicate silvery tone, 8 in. high, 10 in. wide, is founded on the well-known engraving of the Chevalier Goudt, from Elzheimer.

ALBERT CUYP.—1. A chef-d'œuvre by this master. In the foreground are seen a town and an eminence; on the other side of a river runs a road with lofty trees, under which are a herdsman with a few cows, and a gentleman on an admirably foreshortened grey horse. Not far off a shepherd with his flock. On the other side, a sportsman about to fire at some ducks. A warm morning sun, which illumines every object, completes the pleasing effect of a cheerful rural scene. Few of Cuyp's large pictures are so accu-

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rately finished in the details, or unite such admirable impasto with such transparency. 5 ft. high, 8 ft. wide.

2. Three cows lying down and a horse standing, with a boy, in a meadow. The background a pretty country. 1 ft. 11 in. high, 2 ft. 4¼ in. wide.

3. Five cows standing in a piece of water, and one lying on its bank. On the river are two boats, and on the opposite side a church. The warm evening sun throws a strong light on every object. The companion to the preceding. Both of the same time as the large picture, and works of consummate skill.

4. Orpheus sitting under a tree, attracting the animals by his performance on the violin. Those next to him are such as were the most familiar to Cuyp, such as a cow, a horse, a dog, a cat, a hare. Those with which he was less acquainted, elephants, tigers, &c., are seen only at a great distance. The drawing, as well as the decidedly brown tone of the flesh, indicate the early time of the master. About 4 ft. 8 in. high, 7 ft. wide.

PHILIP WOUVERMANS.—A large hunting-party of gentlemen and ladies on horseback, halting before an inn. On the ground a dead stag. A picture of the highest class for the beauty of the composition and the delicacy of the treatment, only the too red sky injures the harmony. 1 ft. 11 in. high, 2 ft. 9½ in. wide.

WILDENS.—A very beautiful landscape by this scholar of Rubens, which, in conception and treatment, has some resemblance with the older style of Breughel and Savary.

LUCAS VAN UDEN.—An extensive view. In conception and power approaching nearer to his master, Rubens, than any other work by this excellent painter with which I am acquainted, and at the same time more carefully executed in his own manner. The figures with which TENIERS has adorned the picture are nearly equal to Rembrandt in warmth and impasto.

JAN VAN GOYEN.—A view of Scheveningen, remarkable for size, richness, admirable conception, and drawing.

WATERLOO.—View of an extensive plain. The truth of the conception, and the delicate though rather grey tone, eminently distinguish this artist, who so rarely painted, but whose etchings are the delight of all lovers of the arts.

JACOB RUYSDAEL.—1. A rude rocky country with lofty fir-trees, a hill crowned with a ruin, and a waterfall rushing between rugged cliffs. A few sheep only animate the lonely scene. This picture,

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treated with great breadth and mastery, is of astonishing power and effect, and a chef-d'œuvre of its kind. Ruysdael evidently took Everdingen for his model, who had seen such scenery in his residence in Norway. 4 ft. high, 5 ft. 10 in. wide.

2. A flat country, with a rapid stream in the foreground. Under one of the trees which break the level scene are two shepherds with some sheep. In the distance, lighted by a sunbeam, a village church and some houses. Very pleasing for its truth of nature. 2 ft. 2 in. high, 2 ft. 6 in. wide.

3. The interior of the new church at Amsterdam, with figures by WOUVERMANS. This unique picture, from the Braamcamp collection, is not a mere curiosity, but a true masterpiece as respects delicate linear and aërial perspective, and wonderfully charming in the cool, harmonious tone peculiar to Ruysdael. As this great master in his few sea-pieces rivals the best pictures of the first marine painters, so he here equals the most celebrated painters of architecture.

HOBBEMA.—1. A village, with a road through it richly planted with trees, and the ground rather hilly. In lighting, delicacy of aërial perspective, power and truth of effect, as well as in size (3 ft. 2 in. high, 4 ft. 3 in. wide), a capital work of the master, with numerous figures by ABRAHAM STORCK.

2. On the right hand a water-mill, on the left a piece of clear water with a foot-bridge over it, which a peasant is crossing. On a hill some farm-houses between trees. A very carefully-painted picture, and truly rural. 2 ft. 2⅛ in. high, 2 ft. 7 in. wide.

SWANEVELDT.—A large landscape. A remarkably beautiful composition, very clear in colouring, and careful in execution.

JAN HACKAERT.—A mountainous landscape, with a river. In the foreground a road. Figures and animals by the spirited hand of ADRIAN VAN DE VELDE. A masterpiece by this rare master, combining great truth with grandeur of conception. 4 ft. high, 5 ft. wide.

ASSELYN.—A landscape deserving notice.

ARTUS VAN DER NEER.—1. A winter landscape, in the afternoon light. A frozen piece of water is animated by numerous figures skating, or otherwise diverting themselves. A masterpiece in keeping and in the clear delicate tone.

2. A smaller winter landscape, of similar merit.

WILLIAM VAN DE VELDE.—A naval battle between the Eng-

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lish and Dutch fleets; the sea calm; in the background a ship on fire. Far more powerful in effect than most of the similar pictures by this master. About 3 ft. high and 7 ft. wide.

VAN DER HEYDEN.—The view of a market-place, with a church; enlivened by many very spirited figures by ADRIAN VAN DE VELDE. A picture of the first class in the high finish of the details, and in the keeping of the powerful, deep, and warm general tone. 1 ft. 6 in. high, 2 ft. wide.

2. A landscape, with fortifications and buildings. The figures again by ADRIAN VAN DE VELDE, but the vessels on a canal by WILLIAM VAN DE VELDE; so that three excellent masters are here united without injury to the harmony of the very transparent little picture. 1 ft. 3¼ in. high, 1 ft. 6¾ in. wide.

Here are also choice works by other excellent painters of architecture—PIETER NEEFS, JAN STEENWYCK, and BERKHEYDEN.

Of the flower-painters here is a good picture by ABRAHAM MIGNON.

A few pictures of the GERMAN SCHOOL are also here.

HOLBEIN.—James King of Scotland, with his wife Margaret, daughter of Henry VII. King of England, sister of Henry VIII.; also the court jester. As far as the ruined state of the picture allows a judgment to be formed, it may be a genuine picture of the earliest period of Holbein's residence in England.

Henry VIII., exactly like the picture by Holbein at Warwick Castle, only less finished. If by GERARD HOREBOUT, as stated here, it is a copy from Holbein.

ADAM ELZHEIMER.—Jacob returning to Canaan. Larger than most of his pictures, and rather hard, but still of great merit.

ITALIAN SCHOOL.

ANDREA DEL SARTO.—The Virgin with the Child on her arm, holding the terrestrial globe; also a female saint. A picture of the artist's latest period, which is much defaced by cleaning in some parts.

GAROFALO.—A Riposo. A good picture, of an extravagantly brownish-red in the flesh, by another able master of the school of Ferrara, several of whose pictures I have seen without being able to discover his name.

BONIFAZIO.—St. Jerome in the Desert; half-length, the size of life. Very carefully painted, and in the poetical landscape, and the clearness and warmth of the flesh, very like Titian.

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PARIS BORDONE.—1. The Centurion of Capernaum, accompanied by his soldiers, begging Christ on his knees to heal his servant. Behind Christ are the disciples. Whole-length figures, the size of life. Besides the usual merit of admirable colouring, this masterpiece has more expressive heads and more style in the composition than usual.

2. The portrait of a young woman has all that delicacy which sometimes causes such pictures to be ascribed to Titian.

TINTORETTO.—1. A picture, representing an old man being crowned, the subject of which is unknown to me. Painted with much care, warmth, and clearness.

2. Portrait of a Doge. In his brown, full tone; very spirited. In the background a dark landscape. Erroneously called Titian.

PAUL VERONESE.—1. A female, a very noble figure, with one foot on a ball, supported by Hercules and attended by Cupid. Near her a crown and sceptre; over her head a star. Very carefully finished in a warm clear tone.

2. The Marriage of St. Catherine. A good picture, but painted in his less esteemed reddish flesh-tones.

3 and 4. Two small figures in chiaroscuro, which I mention as proofs of the extraordinary skill of the master in this style, in which he painted so much in his early period.

Of the four pictures ascribed to CORREGGIO, I only observe that one is a very good old copy of the celebrated Magdalen at Dresden, and another a valuable picture by PADOVANINO.

Here are also two pictures ascribed to Parmigianino, which I cannot admit to be his.

PROSPERO FONTANA.—A Holy Family; figures the size of life. This mannered master enjoyed the highest reputation at Bologna when the Carracci were becoming celebrated, and was one of their most violent opponents. I should not have mentioned this picture if it had not been much superior to most of his works in its greater truth, warm colouring, and careful execution.

GUERCINO.—The Assumption of the Virgin. The characters are more noble but less energetic than usual; the colouring warm and light; the execution very careful.

DOMENICO FETI.—The Virgin and Child under a tree, from which an angel is plucking fruit. The remarkable transparency of the tone, the beautiful landscape, and very careful execution, render this a capital picture by the master.

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SASSOFERRATO.—1. The Virgin holding the Child, who is standing, and whose hand is kissed by Joseph. A very pleasing picture, which agrees with one in the Berlin Museum, but is smaller.

2. The Virgin holding the Child, who is asleep. Very powerful in the colouring, and the original of the numerous copies scattered all over Europe. Erroneously called Elizabeth Sirani.

3. The Virgin praying. A good example of this picture, of which there are so many repetitions.

CARLO MARATTI.—The Holy Family. An uncommonly pleasing picture, warm and clear in the colouring, and careful in the execution. Figures the size of life.

SALVATOR ROSA.—Jason pouring the narcotic juice on the dragon guarding the golden fleece. A spirited composition; but differing from the well-known etching by this master. It has become very dark.

CLAUDE LORRAINE.—1. A sunset in a beautiful country. Soft and delicate in the keeping.

2. The companion—a seaport, with the sun rising in a mist—is of great effect. Inscribed with the name. The execution not so careful, and the impasto not so solid, as in other pictures by him.

GASPAR POUSSIN.—1 and 2. Two small but beautiful landscapes.

TEMPESTA.—1 and 2. Two large landscapes; of rich, noble Italian scenery, very poetically conceived, and the details very accurately made out, only rather cold in tone.

Of the SPANISH SCHOOL here is only the portrait of Pope Innocent X.—Pamfili—by VELASQUEZ, sitting in an arm-chair. The noble, and, at the same time, very animated conception, the masterly broad treatment, and the true, delicate, reddish tone of the flesh, justify the high approbation which older writers on the arts have already bestowed on this picture.

FRENCH SCHOOL.

NICOLAS POUSSIN.—1 and 2. Two large landscapes, in the most elevated taste; one of which is rendered doubly attractive by the admirable lighting; the other is rather dark in parts.

SEBASTIAN BOURDON.—A rich landscape, proving that this master successfully imitated Nicolas Poussin, as well in his rare pictures of this kind as in his more numerous historical works.

LENAIN.—The artist's own studio. He is painting a male

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portrait. Besides the sitter, there are three other persons. Extremely pleasing for its truth to nature and conscientious execution.

LE BOURGUIGNON.—A landscape, in an unusually light tone for him, and of very careful completion.

ROBERT TOURNIÈRE, called ROBERT DE LA HAYE.—A lady and a gentleman playing cards. For a painter of the first half of the 18th century, an extraordinary performance in the manner of Metzu; for, though the colouring is pale, it exhibits much feeling and great delicacy of execution.

Lastly, of the ENGLISH SCHOOL, here are the portraits of Lord Bute and his lady, and also that of the same nobleman with his secretary, by SIR JOSHUA REYNOLDS. They are distinguished for solidity of treatment, truthful conception, and powerful colouring.

After having seen so many of the most remarkable buildings of the different periods of Gothic architecture in England, I am now able to form some comparison between them and edifices of the same style on the Continent. After the Norman Conquest, France, as is well known, exercised, for five centuries, a most decided influence on the language, manners, and fine arts in England, and the same is evident in its architecture. Not only do single buildings show this influence—for instance, Westminster Abbey, in all the parts—but the pointed arch everywhere exhibits that slender form, copied from French examples, which flows gradually into the perpendicular line of the walls or pillars; whereas, in Gothic buildings in Germany, the arch commences sooner, and its apex forms a blunter point. Many peculiarities, which occur only in isolated churches in France, were more generally introduced and approved in England. For instance, the tower, which rises in the centre of the transept; the square form and the blunt termination of most towers; the low portal, with the high window over it; and lastly, the lowness of the roof in general, which does not rise externally like a high gable, but is kept within the height of the side walls. Owing to this last circumstance, the effect of the exterior is more pleasing than in most of the Gothic churches of the Continent; but, on the other hand, that of the interior is less striking. A distinguishing peculiarity of the English Gothic buildings is the early application and perfection of the groined roof, in which, instead of

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single strong ribs, which follow the main lines of the construction, more delicate members are spread in elegant patterns over the whole surface of the roof. As on the Continent, we find also in England great variety and originality of invention in the ground-plans and façades; on the other hand, we remark here, in all the ornamental part, in the perforated work, and in the forms of the windows, a certain poverty and monotony, and in the profiles a certain scantiness, which bear no comparison with the richness and beauty of invention of the French, and still less with that of the German edifices. Lastly, even the most considerable Gothic buildings in England are of moderate size compared with the principal monuments of that style in France and Germany, such as the Cathedrals of Rouen, Rheims, Metz, Strasburg, and Cologne; and therefore their effect is far less striking. But the English, as I have before observed, are most decidedly superior to all other nations in the rich and elegant forms which, in the 15th and 16th centuries for instance, they introduced into Gothic architecture; whereas, everywhere else, it degenerated at that time into clumsy and heavy monstrosities, or into an unhappy intermixture of ornamental forms borrowed from Italian architecture. Lastly, there is no country in which Gothic architecture for castles and convents attained such an original and generally adopted form as in England.

THE END.

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